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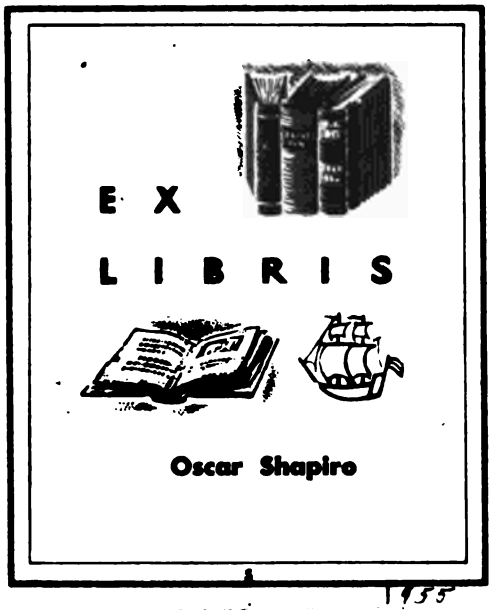
# Rare Old Violins

LYON & HEALY


E X
L I B R I S
Oscar Shapiro
1955

# CATALOG

OF

# RARE *Old* VIOLINS

## VIOLAS *and* VIOLONCELLOS

ALSO

BOWS OF RARE MAKES

COLLECTION OF

*Lyon & Healy*

CHICAGO

30th Edition—January, 1919

The first of the series having been published in 1890

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# FOREWORD

IN THIS, the Thirtieth Edition of our Catalog of Rare Old Violins, Violas, Cellos, Bows, etc., we offer a noteworthy collection of instruments by the great violin makers of the 17th, 18th and 19th Centuries.

Our Violin Department was inaugurated in 1888, and it was the ambition of the late P. J. Healy (founder of the house), that it should be a leading factor in the musical development of America by supplying violins of highest quality, so that every violin offered in this department should be the best possible value in its class, musically and commercially.

The violin occupies a unique position in the musical life of the country.

It forms the foundation of the orchestra, around which the other instruments are grouped, as well as being the principal solo instrument of our concert stage and the favorite instrument of a large portion of our people.

It follows, therefore, that the question of *quality* is most important to any one contemplating a purchase. The necessity of owning a good instrument becomes obvious to every violin player before he progresses very far in his studies. Musical quality comes to be appreciated as the musical faculties are cultivated. To violin students this is of supreme importance because it invariably, sooner or later, reflects itself in the playing. The late Theodore Thomas used to say that he "could tell the kind of violin a soloist had used in his younger days, after hearing him

play a few measures." By this he meant that the quality of tone possessed by the artist was a sure index of the violin he had used in his student days. If the tone of that instrument had been hard, stiff and non-elastic, that of the mature player took on the same quality; and although it might be very much improved by the instrument used in his concert work, yet there always remained that lack of beautiful tone color—that musical feeling which identifies the true artist.

Our Collection this year contains an unusual number of attractive and interesting specimens of the work of the great Italian makers, some of which are truly remarkable. An added feature and an equally interesting one is the large number of excellent violins at medium prices, made possible largely by the European War. We wish to call the attention of concert violinists to the exceptional opportunities now afforded for the selection of fine instruments. We have never had such a large number of magnificent concert violins at moderate prices.

Owing to our long experience, and the extraordinary care exercised by us in the selection, our violins are better in point of preservation than those of houses less fortunate, and the genuineness of Lyon & Healy violins is accepted everywhere. Constant application of these principles for many years has resulted in the bringing together of a number of the choicest, purest, best conditioned violins in the world today. While one or two European firms may, from time to time, exhibit more famous individual instruments than are contained in the Lyon & Healy collection, no one of them—it would be found by any competent judge willing to make the investigation—possesses a stock so comprehensive and so entirely representative of the very best the world offers in *all classes* of violins.

Our constant aim is that, in its class, every old violin offered by us shall be unique in point of musical worth and value, to the end that one who buys from us an old violin at a modest price shall receive an instrument which, as far as it goes and in its class, is as desirable as the most expensive Stradivarius or Guarnerius. This is a feature of deep interest to violin lovers, collectors, students, and to the intending purchaser who is desirous of spending his money where he is certain of receiving proper value.

We wish to call special attention to the artistic adjustment which every violin sold by us receives before leaving our establishment. Even a Stradivarius will not sound properly unless it is correctly adjusted. Without adjustment an instrument is never at its best—all the finer qualities being lost. We have had many years experience in the careful regulation of fine violins, and to this fact credit must be given, in a large measure, for the satisfaction which the violins from our collection afford. It is a matter too often overlooked by purchasers of violins because they do not understand its importance. We cannot emphasize too strongly the fact that a violin without artistic repair and adjustment, usually disappoints; with it an instrument is a source of joy and pleasure forever. It means the difference between failure and success—between dissatisfaction and satisfaction.

We call especial attention to a complete line of W. E. Hill & Sons, London, Bows, which we are now introducing. They are very exceptional in quality. This famous firm of violin makers and bow makers has a reputation which is not approached by any other European house.

Obviously, in a catalog of this size, it is impossible to give anything like adequate descriptions of the various instruments listed, and we there-

fore suggest that those interested write us, and we will give any further information desired. Also an opportunity for examination and trial will be promptly arranged for.

Sincerely yours,

LYON & HEALY.

NOTE:—We have a most attractive catalog of modern Violins, Violas, Cellos, Basses and accessories, which will be sent on application. It should be in the possession of every teacher of the violin or cello.

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## CONDITIONS

Prices quoted in this catalog are net.

Easy terms of payment, extending over a period of from two to three years, may be arranged by responsible persons, and correspondence is invited.

We take instruments in part payment and make the most liberal allowances possible. Any instrument purchased from this catalog is exchangeable for another of equal value, if it proves unsatisfactory, any time within one year from date of sale. Any old violin, viola or cello will be accepted by us at full price paid, in exchange for a better instrument, at any time, if returned to us in good condition.

# RARE *Old* VIOLINS

ANTONIUS STRADIVARIUS, CREMONA, 1717

*Number 5009.* This violin by Stradivarius was made at the very apex of what is known as the "Golden" period. It is a thoroughly representative and characteristic specimen of this great master's art. In it he employed his most beautiful wood and varnish, and the cutting of the scroll, sound holes and other details of workmanship are such as one expects to find only in the work of Stradivarius. To the wonderful spruce which he was fortunate enough to be able to use at this time is to be credited the extraordinary power which characterizes violins made in those years.

There are many varieties of spruce, and the skill of the violin maker is shown almost as largely in his wood selection as in his workmanship and varnish. Stradivarius was an adept in wood selection, if ever there was one. We should say that the quality of wood used in this instrument is as fine as in any Stradivarius that has ever come under our observation. To this is due the marvellous tone of this instrument. It excels among Stradivaris in solidity and the richness of its tone. Such a voice possesses, as none other can, the power to carry in a concert hall. (Plate I.)
*Price:* $14,000

ANTONIUS AND HIERONIMUS AMATI, CREMONA, 1595

*Number 4913.* This violin reaches very far back—almost to the very beginning of violin history. Fifty-five years after the first violin of which there is any record appeared in Brescia in 1540, this instrument, made for Henry IV, King of France and Navarre, was completed by the master builders of Cremona, of their time, Antonius and Hieronimus Amati, in 1595. Nearly fifty years were to elapse before the birth of Antonius Stradivarius. Nicola Amati had not yet been born, and one hundred and thirty-five years were to pass before Joseph Guarnerius would give to the world his great treasures.

The violin was beginning to attain popularity in Italy, and reports had reached Paris of the remarkable work of the brothers Amati in Cremona. This was thirteen years before a violin part was to appear for the first time in an operatic score. Violins were used to accompany the voice in song and occupied a very unique position in church service.

So it was that a set of violins was ordered by the King of France, for his chapel. They remained in the possession of the court, with the one known exception of this particular violin, until the French Revolution, when they were destroyed or lost in the attack on Versailles.

Among the courtiers of the court of Henry IV was a music loving cavalier, Francois de Bassompierre, Marshal of France, and later Ambassador to the court of Queen Elizabeth, at London. His memoirs show him to have been a passionate lover of music and to have had in his suite his own orchestra, composed of the best musicians of the time. When not engaged in one of his many military campaigns he devoted his time to the cultivation of music and other arts.

This violin passed into his hands—probably as a gift of the king to his music loving favorite—and it remained in the possession of his family for two hundred years, according to the Latin inscription by J. B. Cartier, chef d'orchestre of Louis XVIII, written in ink in the back of the violin, on the occasion of taking it to Gand, the young pupil of Nicholas Lupot, for repairs. (See Plates III and IV.) Probably no other violin in existence has a more interesting history.

It is in a fine state of preservation and has a very wonderful tone, remarkable alike for volume and quality. It is an instrument of very full size, being slightly over fourteen inches in length of body and usual width of upper and lower bouts.

The back is beautifully decorated with the coat of arms of Henry IV, King of France and Navarre, and the sides bear the inscription which translated, reads "Henry IV, by grace of God, King of France and Navarre." The Latin inscription within the violin states that it was decorated by the most distinguished pupils of the maker.

This instrument was brought to the United States by the late R. D. Hawley, of Hartford, Connecticut, who secured it through the medium of Mr. George Hart, of Hart & Sons, Wardour Street, London, in 1879. Mr. Hawley permitted himself to sell it to his life-long friend and colleague, Mr. Albert Pitkin, whose property it remained until it was recently purchased by us, together with the celebrated "Mori" Nicola Amati, now in the R. D. Hawley collection.

It is impossible to describe the extraordinary richness of the tone of this instrument. It is unique among violins. Without the somber quality which usually characterizes the works of Brescia, it has all their richness with the added richness and bright soprano quality of the violins of Cremona. It is a quaint tone, the color of which may be compared to wine of a very rare old vintage. It has volume and power for concert or quartet use.

The varnish, as will be seen from the photograph, is of the richest description and of a rare golden brown color.

The wood throughout is of the choicest selection. Back and sides are especially handsome. (Plates II, III and IV.)

*Price:* $12,000

CARLO BERGONZI, CREMONA, 1737. (THE "BAILLOT")

*Number 5180.* One of the choicest examples of Bergonzi's work extant, and formerly the property of one of the greatest violinists of the 19th century, Pierre Marie Francois Baillot, born 1771, died September, 1842.

Bergonzi was the greatest of Stradivari's pupils. He was a genius and a superb artist. His violins are second only to those of Stradivarius and Guarnerius.

This magnificent example of Bergonzi's work is covered by varnish of a deep rose red color. The wood selection is of the master's best. The back and sides are very handsome, and present a beautiful picture under the rich colored varnish which he used.

*Price:* $8,500

ANTONIUS STRADIVARIUS, CREMONA, 1698

*Number 4481.* The work of the master at this time was of a different character from that of any later period, in that the arching is more pronounced. The sound holes, edges and corners are more delicate in character, reminding one of the grace and beauty of Nicola Amati in his grand pattern violins.

It is a large instrument, in a very fine state of preservation and covered with a rich red varnish. It possesses a grand tone which is especially noticeable for its remarkable brilliancy. It is of a very bright, scintillating quality, which is no doubt exactly what Stradivarius sought when he adopted this model, wood and measurements.

It is an exceptionally effective solo instrument, especially for an artist who requires that particular quality, as many do.

It is not commonly known that at this period Stradivarius made some of his largest violins. Those made in the years 1686, 1688 and 1690, are fourteen inches, while many of the years of 1677, 1684, 1687, 1689 and 1697, are fourteen and one-half inches. The Halier is fourteen and one-eighth inches in length.

*Price:* $7,500

LAURENTIUS GUADAGNINI, PLACENTIÆ, ALUMNUS ANTONIUS STRADIVARIUS, 1740.

*Number 5037.* The Violins of this celebrated master are far more rare than those of his son, Joannes Baptiste. The name of Guadagnini has earned for itself a very high position in the violin world and importance is attached to any violin bearing it. This is due to the high class of instruments turned out by Lorenzo and Joannes Baptiste.

This violin is an unusual example of his work and in point of wood selection and varnish leaves nothing to be desired. With respect to these important features, Lorenzo must be considered as having used better judgment than any other member of the family.

This instrument is of good large size, with back in one piece of curly maple of the handsomest description, very similar in fact to the celebrated

Stradivarius of 1711 of the Hawley Collection. The scroll is in his finest style and the wood of the sides matches perfectly that of the back. The top is of spruce of the choicest selection and in this the hand of Joannes Baptiste is to be seen.

This instrument has a tone of superlative quality and power. It is a concert instrument of the first class. It is in a perfect state of preservation, without a crack or blemish, very unusual in a violin of this type and age. We can not recommend it too highly. (Plate V.)

*Price:* $6,500

ANTONIUS STRADIVARIUS, CREMONA, 1717

*Number 4483.* An excellent specimen of Stradivari's work of the period. Its tone is of the choicest quality, rich and full. It is in every way an ideal instrument for general use. Because of its back it is offered at an exceptionally low figure. The back, done at an early date by Vuillaume, is an exquisite piece of wood and fits in remarkably well with the general style of the top, sides, and scroll. Its tone is purely Stradivarius in character and it is difficult to see where it has lost any of its charm by reason of its back. Were this violin entirely original it would bring a very much higher price. The top is of exceptionally fine quality spruce, of straight even grain. The back is one piece of maple of the finest selection, having a beautiful figure. The scroll is in the master's finest style.

*Price:* $5,500

SANCTUS SERAPHIN, VENICE, 1744

*Number 4785.* A superb example of this great Venetian's work. The name of Sanctus Seraphin has always stood high in the violin world. In the selection of his wood, the artistry of his work, and in his beautiful tone he has few equals, among even the Italian makers, and none among the Germans or French. He was most fortunate always in his wood selection, an item of the greatest importance to every violin maker. His varnish is among the best used by Italian makers.

This instrument is in the finest possible state of preservation. It is a superb violin, both in tone and appearance. The quality of its tone is of extraordinary brilliancy and carrying power. The back is formed by two pieces of very handsome curly maple, which is matched by the sides. The top is of spruce of the choicest selection known to the maker. The varnish is of a beautiful rich golden brown color. (Plate VI.)

*Price:* $4,500

JOSEPH GUARNERIUS, FILIUS ANDREAS, CREMONA, 1710

*Number 4624.* A very choice example of this great master's work and thoroughly representative in every respect.

Next to Joseph Guarnerius del Gesu, Joseph, son of Andreas, is usually regarded as the greatest of the name. His style shows that he was a real artist in every way. He excels in the beauty of his varnish and wood selection.

This instrument is of full large size. It is flat in model, is in an excellent state of preservation, and possesses a tone of great beauty and power. Its tone may be said to be exceptionally mellow, even for a Cremonese instrument. (Plate VII.)

*Price:* $4,000

FRANCESCO GOBETTI, VENICE, 1727

*Number 4953.* Gobetti was one of the greatest of the Italian School of violin making. His instruments, from the point of workmanship, wood selection and varnish, rank with the best that were made in Venice in that "Golden" period. This violin has been known to us for many years. It has always been famous for its beautiful tone and rich appearance. It is a solo violin of a very high order. It is in a perfect state of preservation, being strong in wood and free from cracks or blemishes.

*Price:* $3,000

J. B. GUADAGNINI, TURIN, 1751

*Number 4950.* Guadagnini's violins of this period, while not so beautiful as those of other epochs, usually are extremely fine in tone. At this time he was using a wood of very soft texture, and the tone derived therefrom is as sweet and pure as is ever heard in the Guadagnini violin. This instrument is in an excellent state of preservation and is covered with dark, brownish red varnish. It is an instrument for a concert artist.

*Price:* $3,000

GIOVANNI BAPTISTE RUGGERI, BRESCIA, 1667

*Number 4683.* From the collection of the late Duke of Coburg. Formerly the property of the Duke of Edinburgh, to whom, when a boy, it was presented by his grandmother, the late Queen Victoria.

It is a rare example of Ruggeri's work. It is purely Amatisé in character, medium size, and in a very fine state of preservation. Ruggeri was a pupil of Nicolas Amati and was working at the bench in Amati's shop at the time Stradivarius was serving his apprenticeship.

The instrument possesses a tone of rare beauty; it is rich and mellow, large in volume, exceedingly flexible, even, and sympathetic.

*Price:* $3,000

MATTEO GOFFRILLER, VENICE, 1696

*Number 4786.* The subtle, rich, mellow quality of Goffriller's tone has always made his instruments favorites with violin connoisseurs.

This is one of Goffriller's smaller sized violins. An ideal instrument for a lady requiring a violin easy to play, yet possessing a large volume of tone and superb quality. It is in a splendid state of preservation. The back is in one piece of handsome curly maple; the sides are of the same material. The top is of spruce of the choicest selection. The varnish is of a very rich ruby red color.

*Price:* $3,000

GIOFREDUS CAPPA, SALUZZI, 1635

*Number 4668.* Cappa was Nicolas Amati's chief contemporary in Cremona. His work is not so well known and not so frequently met with. It has always been mistaken for that of Amati until recent years when the distinctions have been properly noted.

This is the finest example of Cappa's violins that we have seen. It possesses a large tone of mellow, tender quality. It is strong and healthy in wood, in excellent preservation, and is covered with a very abundant supply of the original varnish, which is of a lustrous orange brown color. It is an ideal solo instrument because of the power and vigor of its tone. One could scarcely have a more delightful instrument for quartet or home use.

The back is formed of one piece of choice Italian maple, such as Cappa was accustomed to use. The sides are exceptionally handsome and match the back. The top is of spruce of the choicest selection. The workmanship throughout is highly artistic and in the best style of the maker.

*Price:* $2,750

MICHAEL ANGELO BERGONZI, CREMONA, 1750

*Number 5044.* A superb specimen of this maker's work. The varnish is of a very fine quality, being soft and flexible, and is of a dark orange red color. The back is formed from two pieces of curly maple, handsomely figured, with sides to match. The top is of spruce of the choicest selection. The violin is in a splendid state of preservation. Its tone has a solidity and richness usually found only among violins of the highest price. A solo violin of the highest class.

*Price:* $2,500

NICOLAS LUPOT, PARIS, 1800.

*Number 5036.* This is a splendid example of Lupot's work. The model is large and flat, following the lines of Stradivarius of about 1722-3. The maple of the back and sides is of extraordinary beauty. The top is

of spruce of good width of grain and exceptional quality. It is in a perfect state of preservation and has a tone of immense power and good quality.
*Price:* $2,500

NICOLO GAGLIANO, NAPLES, 1745

*Number 5270.* The work of Nicolo Gagliano is usually of the very broad Stradivari type. This example is especially so. The size is large, the model broad and flat, the workmanship strong and rugged, indicative of the master's hand. The top is of Italian spruce of the choicest selection, of straight, fine grain and of strong qualities. The back is of maple in one piece, having a broadish figure extending slightly upward from left to right. The sides match the back. The varnish is of a golden brown color, entirely original. The instrument is in a very remarkable state of preservation and possesses a tone of unusual power and brilliance. It is a superb concert or orchestra instrument.
*Price:* $1,800

JOHANNES FRANCESCO PRESSENDA, TURIN, 1833

*Number 4794.* As a violin maker, Pressenda was the most prominent in his day. His instruments have always enjoyed a high reputation on account of their superb tone quality and workmanship. This is a fine example. It is built on broad Stradivarius lines, with wood of the choicest selection, and is covered with a rich orange red varnish. It is a splendid solo instrument, as the tone possesses more than usual carrying power.
*Price:* $1,500

NICOLAS LUPOT, PARIS, 1804

*Number 5159.* Large, Stradivarius pattern. Deep orange red varnish, beautifully shaded. Back in one piece of handsome flamed maple. A violin of excellent tone and fine preservation.
*Price:* $1,200

PAOLO GRANCINO, MILANO, 1673

*Number 4755.* Paolo was the founder of the Grancino family of violin makers, of whom there were five or six working in Milano as late as the end of the 18th century. Paolo worked along Amati lines. He was by far the most prominent maker in Milano at the time and his instruments enjoyed then, as they always have, an excellent reputation for tone, workmanship, finish, and excellent material.

This violin has a very handsome back of beautiful curly maple, with sides to match. The top is of spruce of medium width of grain. The varnish is of a rich, deep orange red color. The tone is of magnificent quality and power.

*Price:* $1,200

ZOSIMO BERGONZI, CREMONA, 1755

*Number 3960.* Zosimo was the son of Michel Angelo Bergonzi, son of Carlo. The pattern of this instrument is large and broad. It is well built for tone. The back is in one piece of very handsome maple, matched by that of the sides. The varnish is of a rich red color and a plentiful supply remains. The instrument is strong, healthy, and is a very serviceable concert violin. Its tone is large, round, full, and very brilliant.

*Price:* $1,200

ANTONIUS GRAGNANI, LIBURNI, 1783

*Number 4315.* An exceptionally fine example, of large pattern, broad lines and brilliant tone. Fine preservation. The back is formed of two pieces of very handsome curly maple, joined at the center, having a broadish figure extending slightly downward toward the edges. The wood in the sides matches that of the back. The top is of straight, even grain spruce. The varnish is of a brownish yellow color. It is stamped with the initials of the maker under the tail button and on the shoulder button.

*Price:* $1,200

TOMASSO BALESTRIERI, MANTUA, 1772

*Number 5130.* An exceptionally fine specimen of this talented maker's work. It possesses a tone of great resonance and fine quality, eminently suited for concert, symphony or solo purposes. The top is of medium grain spruce and the back of curly maple. The varnish is brown-red in color. It is in perfect condition and we recommend it as a highly desirable instrument.

*Price:* $1,200

TOMASSO BALESTRIERI, MANTUA, 1773

*Number 5130.* Fine example of broad, large type. Stradivarius model. Medium orange red varnish. Handsome curly maple back, in one piece, with sides to match. Excellent condition. Large tone.

*Price:* $1,200

JOSEPH CONTRERAS, MADRID, ABOUT 1740

*Number 5149.* Contreras was the greatest of Spanish makers, and, inasmuch as he served his apprenticeship in Italy, his violins are, to all intents and purposes, Italian. The work and model are strongly indicative of the Guadagnini school of violin making. His pattern is broad and flat. The wood used is the very best and the varnish of exceptionally fine Italian quality, rich in color and soft in texture. The tone of this violin is exceptionally beautiful, combining great power and remarkable tenderness. It is a splendid solo violin. It is in an exceptionally fine state of preservation.

*Price:* $1,000

PAOLA TESTORE, MILAN, 1760

*Number 5095.* A splendid specimen of the work of this well-known maker. The model is broad and flat, and the tone powerful and responsive. The varnish is of a handsome brown, shaded. The wood is very choice throughout. The instrument is in a fine state of preservation, and is an ideal one for general orchestra and concert work.

*Price:* $1,000

GIOVANNI GRANCINO, CREMONA.

*Number 4949.* Excellent example of Giovanni's work and in a fine, healthy condition. It is strong in wood, covered with original orange red varnish, and possesses a tone that is large and brilliant.

*Price:* $900

PADRE NICOLAUS AMATI, BONONIÆ, 1730

*Number 5169.* This maker must not be confused with the celebrated Nicola Amati, of Cremona. He was a priest in Bologna, and as well a maker of violins. His work has not the finish of his very famous namesake, but he shows beautiful work for tone. He worked very carefully, and obtained a tone of remarkable mellowness and sweetness.

The model is well developed—the varnish a rich, brownish yellow color. The top is of spruce, and of choice fine grain. The back is of maple, in one piece, with a smallish figure extending across its breadth. Excellent state of preservation.

*Price:* $800

MATTIO ALBANI, BALZAN, 1708

*Number 5193.* Medium high type. Shaded orange red varnish. Top, straight grain spruce; back, two pieces beautiful flamed maple.

*Price:* $750

FRANCISCUS GOFFRILLER, UDINE, 1724

*Number 4926.* Reddish brown varnish. Back, flamed maple; top, straight grain spruce. An ideal home instrument, possessing a tone of beautiful quality. Well preserved.

*Price:* $750

LUDOVICUS GUERSON, PARIS, 1763

*Number 5170.* Guerson was one of the greatest of the older French makers. He worked along Italian lines, and his instruments are often mistaken for the work of certain celebrated Italian masters. This violin

is characterized by an extraordinary brilliancy of tone, at the same time with soft quality. It is in a perfect state of preservation, and is perfectly sound and healthy. Such an instrument will stand any amount of hard work, is not affected by climatic conditions, and is the most practical kind of an instrument for general use, including concert and orchestra work. It is covered by a coat of rich, orange brown varnish. The back is formed by two pieces of handsome curly maple. The top is of choice and selected spruce.

*Price:* $700

D. NICOLAS, PARIS, 1807

*Number 5164.* Large, broad, flat pattern. Deep orange red varnish. One-piece back of curly maple. Splendid preservation. Large, brilliant tone.

*Price:* $650

PETRUS JACOBUS ROGERI, 1715

*Number 5146.* Built after the model of Nicolo Amati, of about 1660. It is covered by a rich brown varnish, and is in an excellent state of preservation. The tone has good power and beautiful quality.

*Price:* $650

LUIGI MARCONCINI, FERRARA, 1769

*Number 5145.* Specimens of this maker's work are rare, but are highly thought of by violin experts. The top is of very straight, even grained spruce. The back is formed by two pieces of maple, having a beautiful figure, and the varnish is of an amber yellow color. The tone is of very sweet, flexible, far carrying quality. It is in an excellent state of preservation. We recommend it especially to any young lady artist in search of a concert instrument at a moderate price.

*Price:* $600

SEBASTIAN KLOZ, MITTENWALD, ABOUT 1560

*Number 5153.* A very fine specimen. Dark brown varnish. Top of fine, even grain; back of curly maple, in two pieces joined at the center. Very fine preservation. Brilliant, powerful tone.

*Price:* $600

JOANNES FLORENTIUS GUIDANTUS, BONONIÆ, 1731

*Number 5162.* A splendid toned violin of medium large Amati model. Yellowish brown varnish. Back and sides of flamed maple, and top of fine grained spruce. Large, brilliant tone.

*Price:* $500

JOSEPH PANORMA, LONDON, ABOUT 1815

*Number 5150.* Joseph Panorma was the son of Vincenzo Panorma, a very celebrated Italian maker who worked both in Paris and London. Joseph's work is similar in model and general character to that of his father, but lacks the fine artistic touch which Vincenzo gave his instruments. This violin is built on a broad, flat pattern, of most excellent wood, and is covered by a deep red varnish. It is in a perfect state of preservation, and has a large, robust, brilliant tone.

*Price:* $500

GEORGE KLOZ, MITTENWALD, 1790

*Number 5073.* Medium high pattern. Brown varnish. Top, fine grain spruce; back, plain maple. Well preserved.

*Price:* $500

SEBASTIAN KLOZ, MITTENWALD, 1767

*Number 5248.* Medium high model. Orange brown varnish. Top, straight grain spruce; back, plain maple. Good state of preservation.

*Price:* $450

D. NICOLAS, PARIS

*Number 4783.* One of the choicest examples of Nicolas' work that have passed through our hands.

Broad flat model. Excellent wood in front and back. Brownish red varnish. A very strong, robust instrument.

*Price:* $450

AEGEDIUS KLOTZ, MITTENWALD, 1760

*Number 5266.* Medium high model. Brown varnish. Top, fine grain spruce; back, slightly flamed maple. Fine state of preservation.

*Price:* $400

CLAUDE BOIVIN, PARIS, 1744

*Number 5267.* Medium high type. Red yellow varnish. Top, fine grain spruce; back, flamed maple. Handsome in appearance. Good state of preservation.

*Price:* $400

MATTHIAS KLOTZ, MITTENWALD, 1696

*Number 5124.* Medium high model. Orange varnish. Top, fine grain spruce; back, flamed maple. Good state of preservation. Large tone of very mellow quality.

*Price:* $400

DEARLOVE, LEEDS, 1812

*Number 5217.* Flat model. Yellowish brown varnish. Top, medium grain spruce; back, curly maple. Fine state of preservation. Brilliant tone.

*Price:* $350

GAVINIES, RUE ST. THOMAS DU LOUVRE, PARIS, 1764

*Number 5224.* Orange red varnish. Top, wide grain spruce; back, one piece handsome curly maple. Fine state of preservation.

*Price:* $350

NICOLAS, PARIS, 1800

*Number 5076.* Flat model. Orange brown varnish. Top, fine grain spruce; back, rather plain maple.

*Price:* $350

MICHAEL ANDREAS PARTL, VIENNA, 1746

*Number 4829.* Partl was one of the very best of the Viennese School. His model is medium high; his varnish a rich brownish color. This instrument is in splendid condition and has a large brilliant tone.

*Price:* $350

RICHARD DUKE, LONDON, 1755

*Number 5002.* Duke was one of the most celebrated of British makers. Brown varnish. Flamed maple back and sides. Excellent preservation.

*Price:* $350

PETER WAMSLEY, LONDON, 1747

*Number 5088.* High model. Red varnish. Top, straight grain spruce; back, curly maple.

*Price:* $325

NICOLAS BERTRAND, PARIS, 1745

*Number 5237.* Medium high model. Orange red varnish. Top, fine grain spruce; back curly maple. Well preserved.

*Price:* $325

LAURENTIUS GUADAGNINI
Placentiae, 1740
*Number 5037- Description on Page 11*

PLATE V

SANCTUS SERAPHIN

Venice, 1744

*Number 4785—Description on page 11*

PLATE VI

JOSEPH GUARNERIUS, FILIUS ANDREAS

Cremona, 1710

*Number 4624—Description on page 12*

PLATE VII

PERRY & WILKINSON, DUBLIN, 1791

*Number 5208.* Medium high model. Brown varnish. Top, medium grain spruce; back, flamed maple. Good state of preservation.
*Price:* $300

JOANNES ANTONIUS GEDLER, TYROL, 1755

*Number 5264.* Flat model. Red brown varnish. Top, straight grain spruce; back, flamed maple.
*Price:* $300

WM. FORSTER, LONDON, 1820-25

*Number 5232.* Flat model. Dark brown red varnish. Top, fine grain spruce; back, curly maple. Fine state of preservation.
*Price:* $300

SEBASTIAN KLOZ, MITTENWALD, 1780

*Number 5086.* Flat model. Brown varnish. Top, even grain spruce; back, flamed maple. Very desirable instrument.
*Price:* $285

ANTON JAIS, MITTENWALD, 1801

*Number 5087.* Flat model. Red-brown varnish. Top, fine grain spruce; back, curly maple. Well preserved.
*Price:* $275

URQUHART SCHOOL, ABOUT 1700

*Number 5200.* Maggini model. Brown varnish. Top, straight grain spruce; back, two pieces plain maple. Well preserved.
*Price:* $275

PIERRE SAINT PAUL, PARIS, 1746

*Number 5198.* Flat model. Brown varnish. Top, medium grain spruce; back, flamed maple. Good state of preservation.
*Price:* $250

P. WAMSLEY, LONDON, 1735

*Number 5203.* High model. Red brown varnish. Top, medium grain spruce; back, two pieces flamed maple. Good condition.
*Price:* $250

LONGMAN & BRODERIP, LONDON, 1798

*Number 5227.* Medium high model. Brown varnish. Top, wide grain spruce; back, two-piece flamed maple. Fine state of preservation.
*Price:* $250

C. & S. THOMPSON, LONDON, 1785

*Number 5228.* Medium high model. Light brown varnish. Top, fine grain spruce; back, flamed maple. Good state of preservation.
*Price:* $250

AUGUSTINUS CHAPPUY, PARIS, 1765

*Number 5256.* Medium high model. Yellow brown varnish. Top, fine grain spruce; back, flamed maple. Good state of preservation.
*Price:* $250

JOANN PAUL SCHORN, SALZBURG, 1716

*Number 5262.* Medium high model. Brown varnish. Top, straight grain spruce; back, plain maple. Good state of preservation.
*Price:* $250

D. NICOLAS, PARIS, 1800

*Number 5263.* Flat model. Brown varnish. Top, wide grain spruce; back, flamed maple. Well preserved.

*Price:* $250

J. BOQUAY, PARIS, 1715

*Number 4540.* Medium high model. Brown varnish. Back, plain maple; top, wide grain spruce. Fine state of preservation.

*Price:* $250

MATHIAS GREISSER, LAUTEN UND GEIGENMACHER, INNSBRUCK, 1760-70

*Number 4838.* Fine, broad, flat pattern. Handsome one-piece back of maple having a broadish figure. Top is of fine even-grain spruce. Rich reddish brown varnish. This instrument is in fine preservation, and has a large, mellow, beautiful tone. Excellent solo instrument.

*Price:* $250

ALDRIC, PARIS, 1807

*Number 5014.* Guarnerius model. Orange brown varnish. Top, fine, straight grain spruce; back, curly maple.

*Price:* $250

SEBASTIAN KLOZ, MITTENWALD, 1774

*Number 5047.* Flat pattern. Brown varnish. Top, straight grain spruce; back, plain maple. Fine state of preservation.

*Price:* $250

HOPF

*Number 5055.* Usual Hopf model. Brown varnish. Top, fine grain spruce; back, flamed maple. Well preserved.

*Price:* $250

JOSEPH STAINER, MITTENWALD, 1789

*Number 4891.* Medium high model. Back, curly maple; top, medium grain spruce. Good state of preservation.
*Price:* $250

JOHAN CHRISTIAN VOIGT, PRAGUE, 1787

*Number 5067.* Flat model. Brown varnish. Top, straight grain spruce; back, flamed maple. Fine state of preservation.
*Price:* $250

PETRUS JOHANNES MANTEGATIA, MADEOLANI, 1777

*Number 4648.* Medium high model. Light brown varnish. Back, birds-eye maple; top, straight grain spruce. Good state of preservation. Possesses a very sweet, sympathetic tone.
*Price:* $250

JOHAN ULRICK FICHTL, MITTENWALD, 1761

*Number 5083.* High model. Yellowish brown varnish. Top, fine grain spruce; back, birds-eye maple.
*Price:* $250

ROBERT THOMPSON, LONDON, 1745-50

*Number 5215.* Flat model. Light brown varnish. Top, medium grain spruce; back, flamed maple.
*Price:* $235

THOMAS SMITH, LONDON, 1759. LABEL READS: "AT THE HARP AND HAUTBOY, PICCADILLY, LONDON"

*Number 4630.* Large model; fine wood selection; brownish color varnish; perfect preservation.
*Price:* $235

ITALIAN WORK, ABOUT 1800

*Number 5068.* Long, high model. Light brown varnish. Top, wide grain spruce; back, maple cut with grain. Well preserved.
*Price:* $225

JOANN BLASIUS WEIGERT, 17— 1719

*Number 5201.* Medium high model. Red brown shaded varnish. Top, fine grain spruce; back, one piece curly maple. Fine state of preservation.

*Price:* $225

A. CHAPPUY, PARIS, 1765

*Number 5050.* Flat, long model. Shaded dark brown varnish. Top, straight grain spruce; back, flamed maple. Good state of preservation. Excellent tone.

*Price:* $225

WILHELM DORING, CASSELL, 1761

*Number 4843.* Violins of this maker are rare. This is a particularly fine instrument of broad pattern. Sound in wood and covered with rich, dark brown varnish. Has a powerful, resonant tone.

*Price:* $225

MATHIAS HORNSTEINER, MITTENWALD, 1781

*Number 4779.* Flat model. Excellent condition. Reddish brown varnish. Tone of sweet quality and ample power.

*Price:* $225

JOHANN MICHAEL SIMANN, MITTENWALD, 17—

*Number 5172.* Medium high model. Red brown varnish. Top, fine grain spruce; back, flamed maple.

*Price:* $200

OLRY, AMIENS, 1838

*Number 5221.* Top, straight grain spruce; back, flamed maple. Well preserved.

*Price:* $200

OLD ENGLISH, 1775

*Number 5230.* Amati model. Light brown varnish. Top, wide grain spruce; back, flamed maple. First class preservation.

*Price:* $200

OLD ENGLISH, 1775-85

*Number 5231.* Flat model. Brown varnish. Top, fine grain spruce; back, flamed maple. Fine state of preservation.

*Price:* $200

COMPUESTA, MADRID, 1858

*Number 5236.* Medium high model. Brown shaded varnish. Top, medium grain spruce; back, flamed maple. Good state of preservation.

*Price:* $200

D. NICOLAS, PARIS, 1800

*Number 5260.* Flat model. Dark brown varnish. Top, wide grain spruce; back, curly maple.

*Price:* $200

JOHANN GEORGE VOGLER, WURTZBURG, 1750

*Number 5268.* Medium high model. Brown varnish. Top, straight grain spruce; back, slightly flamed maple. Good condition.

*Price:* $200

MATHIAS NEUNER, MITTENWALD, 1750

*Number 3755.* Medium high model. Orange red color. Good condition. Excellent tone.

*Price:* $200

ITALIAN WORK

*Number 4636.* Stradivarius model. Brown varnish. Back, curly maple; top, straight grain spruce. Fine state of preservation.

*Price:* $200

J. F. NEUNER, MITTENWALD, 1815

*Number 5005.* Excellent example of Neuner's work. Flat model. Reddish brown varnish. Large, brilliant tone. Excellent state of preservation.

*Price:* $185

F. SALZARD

*Number 5132.* Flat model. Brown varnish. Top, straight grain spruce; back, flamed maple. Good condition.

*Price:* $175

PERRY & WILKINSON, DUBLIN, 1812

*Number 5204.* Flat model. Light brown varnish. Top, straight grain spruce; back, flamed maple. Fine state of preservation.

*Price:* $175

JOHANN STÖHR, SALZBURG, 18—

*Number 5238.* Flat model. Brown varnish. Top, medium grain spruce; back, curly maple. Fine state of preservation.

*Price:* $175

JOSEPH FISHER, RATISBONA, 18—

*Number 5239.* Flat model. Red brown varnish. Top, straight grain spruce; back, flamed maple.

*Price:* $175

JOHANNES GEORGIUS STAUFER, 1837

*Number 4864.* An excellent instrument, well made, of choice materials, and covered with an exceptionally fine varnish. It is in perfect preservation, and has a rich, mellow tone.

*Price:* $175

ZACHARIAS FISCHER, WURTZBURG, 1735

*Number 4747.* Stradivarius model. Handsome wood in back and sides. Splendid condition. Yellowish brown varnish. Strong brilliant tone.

*Price:* $175

COUTOURIEUX, MIRECOURT

*Number 5106.* Flat Stradivarius model. Yellow varnish. Top, fine, straight grain spruce; back, curly maple.

*Price:* $175

JOH. CHRIST. SCHUSTER, PRAGUE, 1760

*Number 5109.* High model. Light brown varnish. Top, fine grain spruce; back, plain maple. Well preserved.

*Price:* $165

JACOB FENDT, LONDON, 1795

*Number 5081.* Guarnerius model, broad, flat type. Orange varnish. Top, wide grain spruce; back, flamed maple.

*Price:* $165

GERMAN WORK, 1780-90

*Number 5174.* Medium high model. Brown varnish. Top, fine grain spruce; back, curly maple. Well preserved.

*Price:* $150

ANDREAS FERDINANDUS MAHR, SALZBURG, 17—

*Number 5211.* High model. Red brown varnish. Top, straight grain spruce; back, curly maple. Good state of preservation.

*Price:* $150

SOCQUET, PARIS, 1771

*Number 5173.* Large, flat model. Light brown yellow varnish. Top, wide grain spruce; back, plain maple. Good state of preservation.

*Price:* $150

GOULDING, ENGLISH, 1810

*Number 5212.* Flat model. Orange red varnish. Top, straight grain spruce; back, curly maple. Good preservation.
*Price:* $150

PERRY & WILKINSON, DUBLIN, 1821

*Number 5218.* Flat model. Brown varnish. Top, fine grain spruce; back, curly maple.
*Price:* $150

NICOLAS, PARIS, 1805-10

*Number 5225.* Broad, flat model. Brown varnish. Top, fine grain spruce; back, flamed maple.
*Price:* $150

JOANN BLASIUS WEIGERT, LINZ, 17—

*Number 5249.* Medium high model. Top, fine grain spruce; back, plain maple.
*Price:* $150

JACOB RAYMAN, LONDON, 1652

*Number 4465.* Medium high model. Brown varnish. Top, straight grain spruce; back, flamed maple. Fine condition and tone.
*Price:* $150

THOMAS PERRY, DUBLIN, 1770

*Number 4841.* Perry was the greatest of Irish violin makers. He made many instruments, by himself and in conjunction with Thomas Wilkinson. This violin was made while he was living in Kilkenny. It has a strong, healthy tone, and is suitable for solo and orchestra work. It is covered with very rich, amber brown varnish.
*Price:* $150

MARCHETTI ABONDDIO, 1820-30

*Number 4873.* Italian work. Large, broad pattern. Yellowish brown varnish. Excellent tone.

*Price:* $150

JOHANN P. SCHORN, SALZBURG, 1715

*Number 4983.* Dark brown varnish. Excellent wood. Fine condition. Strong tone.

*Price:* $150

MICHAEL BOLLER, MITTENWALD, 1797

*Number 5021.* High model. Dark red brown varnish. Top, straight grain spruce; back, curly maple. Well preserved.

*Price:* $150

OLD ENGLISH, 1800–05

*Number 5052.* Flat model. Brown varnish. Top, wide grain spruce; back, flamed maple.

*Price:* $150

C. HARRIS, ADDERBURG, ABOUT 1800

*Number 5061.* Flat model. Brown varnish. Top, straight grain spruce; back, slightly flamed maple.

*Price:* $150

CHARLES AND SAMUEL THOMPSON, LONDON

*Number 5066.* Flat model. Brown varnish. Top, wide grain spruce; back, flamed maple. Good state of preservation.

*Price:* $150

BUTTON & WHITAKER, LONDON, 1800

*Number 5070.* Flat model. Red varnish. Top, straight grain spruce; back, curly maple. Well preserved.
*Price:* $150

LEOPOLD SCHWAECHER, FLORILSDORF BEI WIEN, 1811

*Number 5079.* Medium high model. Brown varnish. Top, fine grain spruce; back, flamed maple.
*Price:* $150

JOHN BETTS, LONDON

*Number 5084.* Flat model. Red brown varnish. Top, wide grain spruce; back, curly maple. Fine condition.
*Price:* $150

LONGMAN & BRODERIP, LONDON, 1780

*Number 4811.* Good model. Excellent wood selection. Tone of sweet quality. Light brown yellowish varnish.
*Price:* $145

JOSEPH ANTON LASKE, PRAGUE, 1760

*Number 5064.* Flat model. Brown varnish. Top, fine grain spruce; back, plain maple. Well preserved.
*Price:* $140

AUGUSTIN CLAUDOT, FRENCH WORK

*Number 5265.* Flat model. Yellow varnish. Top, fine grain spruce; back, flamed maple. Good state of preservation.
*Price:* $135

GOOD OLD GERMAN WORK

*Number 4872.* This is an excellent specimen of German violin making of period of 1820-30. Stradivari model, good wood, splendid preservation. Has an excellent tone. Dark reddish brown varnish.
*Price:* $135

JOHN FURBER, OLD ENGLISH, 1810

*Number 5051.* Medium high model. Dark brown varnish. Top, wide grain spruce; back, flamed maple. Good state of preservation.
*Price:* $135

VENCESLAUS ZOBEL, 1783

*Number 5062.* Flat model. Red brown varnish. Top, fine grain spruce; back, plain maple.
*Price:* $135

ANTON WAINERT, WARSCHAU, 1816

*Number 5133.* Flat model. Brown varnish. Top, wide grain spruce; back, flamed maple. Good condition.
*Price:* $125

GEORGE CARL KRETSCHMANN, NEUKIRCHEN, 1739

*Number 5134.* Flat model. Dark brown varnish. Top, fine grain spruce; back, flamed maple. Two rows of purfling. Well preserved.
*Price:* $125

JOHANN GEORGE LIPPOLD, NEUKIRCHEN BEI ADORF, 1805

*Number 5206.* Flat model. Red varnish. Top, fine grain spruce; back, plain maple. Well preserved.
*Price:* $125

OLD FRENCH, 1800

*Number 5220.* Flat model. Light red brown varnish. Top, wide grain spruce; back, curly maple. Good state of preservation.
*Price:* $125

ENGLISH WORK, 1820-30

*Number 5222.* Medium high model. Brown varnish. Top, straight grain spruce; back, plain maple. Good state of preservation.
*Price:* $125

LEONHARD MAUSIELL, NURNBERG, 1721

*Number 5247.* Flat model. Red brown varnish. Top, straight grain spruce; back, flamed maple.
*Price:* $125

CHRISTIAN FREDERICK HUNGER, LEIPZIG, 1739

*Number 5254.* Medium high model. Brown varnish. Top, medium grain spruce; back, plain maple. Good state of preservation.
*Price:* $125

JOSEPH RIGER, MITTENWALD, 1824

*Number 4830.* Flat model. Orange red varnish.
*Price:* $125

GOOD OLD GERMAN WORK, 1840-50

*Number 4979.* Flat model. Brownish red varnish. Good condition.
*Price:* $125

MICHAEL BOLLER, MITTENWALD, 1765

*Number 4225.* Flat model. Light brown varnish. Top, straight grain spruce. Back, flamed maple. Good condition. Fine tone.
*Price:* $125

GUILLAUME CARBEY, PARIS, 1718

*Number 4977.* Stradivarius model. Brown varnish. Good preservation. Strong, brilliant tone.

*Price:* $125

AUGUST GLASS, 1830

*Number 4976.* Splendid specimen. Brownish red varnish. Very handsome wood. Fine tone.

*Price:* $125

JOSEPH MICHAEL SIMMANN, MITTENWALD, 1797

*Number 5022.* Flat model. Red varnish. Top, wide grain spruce; back, flamed maple. Good condition.

*Price:* $125

BRESCIAN TYPE, 1700–10

*Number 5058.* Flat model. Brown varnish. Top, wide grain spruce; back, plain maple. Well preserved.

*Price:* $125

BUTTON & WHITAKER, LONDON, 1800

*Number 5069.* Flat model. Orange varnish. Top, straight grain spruce; back, plain maple. Good condition.

*Price:* $125

REMY, PARIS, 1820

*Number 5125.* Flat model. Dark orange varnish. Top, fine grain spruce; back, curly maple. Excellent condition.

*Price:* $125

ANTONI WAINERT, WARSCHAU, 1816

*Number 5166.* Flat model. Red brown varnish. Top, straight grain spruce; back, flamed maple. Good condition.
*Price:* $110

GERMAN WORK, ABOUT 1780–90

*Number 5024.* High model. Dark brown varnish. Top, medium grain spruce; back, flamed maple.
*Price:* $110

HOPF, KLINGENTHAL, 1760-70

*Number 4616.* Yellow varnish. Back, maple, with slight flame; top, straight grain spruce. Well preserved.
*Price:* $100

OLD GERMAN WORK, 1800-10

*Number 4997.* Maggini model. Good tone. Fine condition.
*Price:* $100

OLD ITALIAN WORK, 1720-30

*Number 4662.* Flat model. Sweet mellow tone. Dark brown varnish.
*Price:* $95

OLD SCOTCH WORK, 1800

*Number 5223.* Long, flat model. Light brown varnish. Top, wide grain spruce; back, flamed maple. Good condition.
*Price:* $90

OLD ENGLISH WORK, 1790-1800

*Number 4809.* Flat model. Good tone.
*Price:* $90

GEORGE KARL KRETSCHMANN, NEUKIRCHEN, 1738

*Number 5099.* Flat model. Brown varnish. Top, straight grain spruce; back, slightly flamed maple.
*Price:* $85

GERMAN WORK, 1780-90

*Number 5184.* Medium high model. Brown varnish. Top, fine grain spruce; back, plain maple. Well preserved.
*Price:* $75

GERMAN WORK, 1880

*Number 5255.* Medium high model. Brown varnish. Top, medium grain spruce; back, plain maple. Good condition.
*Price:* $75

GERMAN WORK, 1780-90

*Number 5018.* Flat model. Brown varnish. Top, straight grain spruce; back, plain maple. Good condition and tone.
*Price:* $75

OLD GERMAN WORK, 1780–90

*Number 5097.* Medium high model. Brown varnish. Top, medium grain spruce; back, plain maple. Good condition.
*Price:* $75

HOPF

*Number 5101.* Brown varnish. Top, straight grain spruce; back, flamed maple.

*Price:* $75

ANDREAS HOYER, KLINGENTHAL, 1781

*Number 4812.* Flat model. Excellent wood selection. Brown varnish. Good tone.

*Price:* $75

FRENCH WORK, MADE ABOUT 1840

*Number 4753.* Stradivarius model. Reddish brown varnish.

*Price:* $75

GOTTHARD EBNER, RATISBON, 1780-90

*Number 4827.* Good old German work in excellent condition. Strong tone.

*Price:* $75

OLD SAXON, 1820-30

*Number 4871.* Handsome one-piece back and sides. Golden brown varnish. Good strong tone.

*Price:* $75

SAXON WORK, 1800-10

*Number 4887.* Large model. Yellow varnish. Back, rather plain maple; top, straight grain spruce. Good condition.

*Price:* $75

OLD GERMAN WORK, 1800-10

*Number 4996.* Medium high model.

*Price:* $75

MITTENWALD WORK, 1820-30

*Number 5253.* Flat model. Red brown varnish. Top, straight grain spruce; back, flamed maple. Good condition.

*Price:* $65

HOPF

*Number 5111.* Medium high model. Brown varnish. Top, straight, even grain spruce; back, flamed maple. Good condition.

*Price:* $65

GERMAN WORK, 1820-30

*Number 4647.* Long, medium high model. Dark brown varnish.

*Price:* $65

OLD SAXON WORK, 1840-50

*Number 4995.*

*Price:* $65

OLD SAXON WORK, 1840-50

*Number 4994.*

*Price:* $65

MADE ABOUT 1840

*Number 4978.* Stradivarius model. Brownish red varnish.

*Price:* $65

SAXON WORK, 1740-50

*Number 4899.* Flat model. Yellow varnish. Back, plain maple. Well preserved.

*Price:* $65

HOPF

*Number 5155.* Original model. Brown varnish. Top, straight grain spruce; back, flamed maple. Good condition.

*Price:* $60

GERMAN WORK, 1780–90

*Number 5129.* Small model. Light brown varnish. Good condition.

*Price:* $60

HOPF, SAXON WORK, 1810-20

*Number 4869.* Good wood. Brownish varnish.

*Price:* $60

OLD GERMAN MAKE, 1790-1800

*Number 4981.* Dark brown varnish.

*Price:* $50

AMERICAN WORK, 1840–50

*Number 5126.* Flat model. Brown varnish. Good condition.

*Price:* $45

## SMALL SIZE VIOLINS

*Any violin under full size sold by us can be exchanged at any time toward a full-size instrument and the full price will be allowed.

RUDOLPH HASS CHURL, MUNICH, 1697

**Number 5261.* Three-quarters size. Small, flat model. Light brown varnish. Top, fine grain spruce; back, curly maple. Well preserved.
*Price:* $135

GERMAN WORK, 1780-90

**Number 5252.* Three-quarters size. Flat model. Brown varnish. Top, fine grain spruce; back, plain maple. Good condition.
*Price:* $75

GERMAN WORK, 1780-90

**Number 4903.* Medium high model. Brown varnish. Back, flamed maple; top, straight grain spruce. Good condition.
*Price:* $75

GERMAN WORK, 1800-10

*Number 4984.* Seven-eighths size.
*Price:* $55

GERMAN WORK, MITTENWALD, 1780-90

**Number 5258.* Three-quarters size. Flat model. Red brown varnish. Top, straight, even grain spruce; back, plain maple. Well preserved.
*Price:* $50

# RARE *Old* VIOLAS

ANTONIUS AND HIERONIMUS AMATI, CREMONA, 1619

*Number 2559.* This magnificent specimen was brought to England toward the end of the 18th century by Giordini, a celebrated Italian musician, who sold it to Lord Aylesford, an enthusiastic amateur and collector. It was purchased by Hill, the elder, from Lord Aylesford's grandson. Our connoisseur secured the instrument for our collection several years ago, and at that time we disposed of it to complete a quartet of fine instruments in the possession of an American amateur. At his death the viola again came into our possession.

The model is very beautifully developed and of graceful outline. The wood throughout is of the choicest selection. The back is of two pieces of handsome curly maple. The top of spruce of fine grain. The varnish is of a dark amber color. The instrument is in a splendid state of preservation, and possesses a large tone of very sympathetic quality. An ideal quartet instrument.

*Price:* $3,000

AEGEDIUS KLOTZ, MITTENWALD, 1807

*Number 5241.* Flat model. Brown varnish. Top, fine grain spruce; back, plain maple. Fine condition.

*Price:* $275

VIOLA D'AMOUR

*Number 4619.* This is an excellent specimen of old Tyrolian work of the period of 1670-80. It is in a splendid state of preservation and possesses a very mellow, rich, sympathetic tone. The varnish is of a rich brown color and a plentiful supply remains. The back is flat and formed by two pieces of curly maple joined at the center. The top is of spruce of medium grain.

*Price:* $200

JOAN CAROL KLOZ, MITTENWALD, 17—

*Number 4529.* Broad, flat model. Red brown varnish. Back, flamed maple; top, straight grain spruce. Fine state of preservation.

*Price:* $200

DANIEL ACHALEUS STADELMANN, VIENNA, 1730

*Number 3467.* Medium model. Orange red varnish. The top is of medium grain spruce and the back of rather plain maple. Splendid state of preservation. Excellent tone.
*Price:* $200

MATTHIAS HORNSTAINER, MITTENWALD, 1789

*Number 5269.* Large Amati model. Red varnish. Top, fine grain spruce; back, curly maple.
*Price:* $150

JOHANN ADAM SCHOENFELDER, NEUKIRCHEN, 1750

*Number 4400.* High model. Orange red varnish. Top, wide grain spruce; back, flamed maple. Well preserved.
*Price:* $100

MITTENWALD WORK, 1740-50

*Number 4370.* Medium high model. Red brown varnish, straight grain spruce; back, plain maple. Well preserved.
*Price:* $85

CABASSE, MIRECOURT, 1800

*Number 3613.* Flat model. Orange varnish. Good condition and tone.
*Price:* $80

OLD GERMAN, 1840-50

*Number 3457.* Medium high model. Dark brown varnish. Top, of even grain spruce, and back of curly maple.
*Price:* $75

GERMAN WORK, 1800-10

*Number 4382.* Stradivarius model. Yellow brown varnish. Good condition.
*Price:* $50

OLD FRENCH, 1730-40

*Number 3833.* Medium high model. Dark brown varnish. Fine condition.
*Price:* $50

# VIOLONCELLOS

CARLO BERGONZI, CREMONA, ABOUT 1733

*Number 5152.* The violoncellos of Carlo Bergonzi, in the opinion of concert 'cellists and experts, rank second only to those of the famous master, Antonius Stradivarius. Their large volume and richness of tone makes them peculiarly desirable for the modern concert stage.

The pattern of this instrument is broad and flat, of medium large size and full string length. It is covered with orange red varnish of the richest description. Bergonzi's selection of wood for this instrument was particularly fortunate, for it would be difficult, indeed, to find wood capable of better tone production. Its tone has every quality sought by a critical artist.

*Price:* $5,000

GIOFREDA CAPPA, SALUZZO, 1696

*Number 4925.* Cappa was one of the greatest cello makers of Italy. He was a pupil of Nicolas Amati, working in the shop during his apprenticeship with Antonius Stradivarius and other famous pupils. This cello is a first class representative specimen of his work. It is in excellent state of preservation, being sound and healthy in all its original varnish and parts. It possesses a tone of rare loveliness, as well as power.

It is an ideal solo instrument for an artist. The back is formed by two pieces of maple, having a slight figure joined in the center. The sides are of the same material. The scroll is in Cappa's finest style. The top is of spruce, of the choicest selection. It formerly was the property of a very celebrated artist, Boris Hambourg, who used it in his concert tours for years.

*Price:* $3,500

CARLO FERDINANDO LANDOLPHUS, MILANO, 1760

*Number 4680.* Carlo Landolphus was one of the three or four very celebrated Milanese makers. He used good wood, excellent varnish, finished his instruments with care, and they are today among old celebrated Italian instruments.

This cello is built on broad Stradivarius lines, flat model with low arching, and is in an exceptionally fine state of preservation. It has ample wood in both back and top, and is covered with an exceptionally fine quality of lustrous light orange red varnish.

*Price:* $2,500

CARLO ANTONIO TESTORE, MILANO, 1739

*Number 4184.* Violoncellos by old masters which can be termed perfectly preserved are exceedingly rare. Violoncellos are subjected to far greater dangers than violins. As they are usually carried in bags there is always the likelihood of a break in either the top, back, or sides from accidents while the instruments are carried.

This Violoncello is a fine specimen of the work of its maker—we have never seen a finer one—and is in an exceptional state of preservation. It has all its original wood, has no cracks in the top with the exception of a small check at one of the F holes, and no cracks in the back or sides. It is a very handsome instrument, the varnish being of rich dark orange color. It possesses a grand mellow tone of great carrying power and makes an ideal instrument for concert work, quartet or home playing.

*Price:* $2,500

JEAN BAPTISTE VUILLAUME, PARIS, 1869

*Number 4185.* This notable example of Vuillaume's work formerly belonged to a quartet of instruments which he made to the order of a Cincinnati gentleman and which was kept intact for many years. This cello is a striking example of French artistry. It belongs to Vuillaume's best working period when he was producing those wonderful instruments

which have been the marvel and envy of modern makers. It is built on broad Stradivarius lines, and is covered with exceptionally lustrous rich orange red varnish. The wood in the back, sides, and front is very handsome. It possesses a tone of tremendous power and resiliency.

*Price:* $1,600

FRANCESCO RUGGERI, CREMONA, 1695

*Number 4296.* Among the Violoncellos of Cremonese makers those of Francesco Ruggeri rank exceedingly high.

This instrument is built on broad lines. The wood selection, especially in the top, is very fine. The back is of maple cut on the slab, such as Ruggeri was wont to use. It possesses a tone that is notable for its richness of quality. The varnish is of a rich ruby red color. The instrument is strong and healthy in wood.

*Price:* $1,500

GIOVANNI BAPTISTA GRANCINO, MILANO, 1686

*Number 4707.* This is the work of one of the great Italian masters. Its tone is of great richness, it is deep in color, very soft and flexible, and unusually effective. The varnish is dark red in color. The wood, although plain in figure, is of exceptional acoustic quality. It has a very antique appearance, characteristic of the period and place in which it was made. It is a splendid concert instrument.

*Price:* $1,500

CLAUDE PIERRAY, PARIS, ABOUT 1720

*Number 4703.* In France the instruments of Claude Pierray and Jacques Boquay, who are the two most prominent members of the French School, rank with the best of the second and third class Italian makers. This is because their work is known there and is not well known to the

American public. However, year by year such names as these and those of Castagneri, Guersan, and others, are becoming familiar to American buyers. Good examples of their work are recognized now as being far superior to ordinary Italian instruments.

With the exception of the scroll this is a fine example of Claude Pierray's work. The model is large and broad; it is in an excellent state of preservation and the materials used throughout are of very fine quality. It has a large resonant tone.

*Price:* $1,200

GIUSEPPE GAGLIANO, NAPLES, 1785

*Number 4716.* Broad Stradivarius pattern, handsome wood throughout, deep orange red varnish. This instrument is in a very fine state of preservation, has no cracks in the top, which is noteworthy. The varnish is of a dark reddish brown color. It possesses a very powerful robust tone. Excellent orchestra and all around business instrument.

*Price:* $1,000

JOSEPH GAGLIANO, FILIUS NICOLAI, NAPLES, 1790

*Number 4964.* Broad flat model; brownish varnish; plain maple back and sides; even grain spruce top. Large, rich, mellow tone.

*Price:* $650

ANDREAS CASTAGNERI, PARIGGI, 1779

*Number 4959.* Andreas Castagneri was one of the great French makers of his time. His cellos rank especially high in the estimation of connoisseurs. This instrument has wood of beautiful character; a rich orange brown varnish, beautifully worn and shaded, and possesses a large, sonorous, clear-cut tone of fine quality. It is in an excellent state of preservation.

*Price:* $600

SEBASTIAN KLOZ, MITTENWALD, 1801

*Number 4955.* A fine example of the work of one of the later makers of the Kloz family. The model is flat; wood of the choicest selection; very

handsome, in back and sides; varnish is of a light brownish color, entirely original. It is in perfect condition, and is an excellent solo or concert instrument.

*Price:* $600

LONGMAN, LONDON

*Number 5000.* Made probably by Benjamin Banks, whose initials it bears. Middle part of the 18th century. Full size. Flat model. Rich brown varnish; splendid wood throughout; excellent condition. This instrument has a large, brilliant full tone. It is an excellent solo, quartet, or home instrument.

*Price:* $500

JACINTO SANTAGUILLIANO, VENISE, 1790

*Number 3751.* Flat model. Brown varnish. Top, wide grain spruce; back, curly maple. Well preserved. Magnificent tone.

*Price:* $500

ANDREAS POSTACCHINI, 1827

*Number 4849.* A splendid example of Italian work of this period. The model is flat; very graceful in outline. The wood is of the choicest selection, the back being of two pieces, joined at the center with a figure extending slightly upward toward the edges. The top is of fine, even, straight grain spruce. The varnish is of a rich, deep orange red color. It is in first class preservation, having no breaks. Strong in wood, and has a tone of rare richness.

*Price:* $400

JEAN CAROL KLOZ, MITTENWALD, 1747

*Number 4951.* Amati model. Brownish colored varnish; straight, even grain spruce top. It is in an excellent state of preservation. Large, brilliant, sweet tone.

*Price:* $400

JOANNES GEORGE THIR, VIENNA, ABOUT 1785

*Number 4924.* Splendid model; handsome wood; rich, dark brownish red varnish. Large full tone; first class preservation. This instrument is most pleasing to the eye, as well as its tone is pleasing to the ear.

*Price:* $325

SAMUEL GILKES, 1815

*Number 5007.* Flat model. Plain maple back and sides; broad grain spruce top; fine varnish of a brownish color. Excellent condition. Large brilliant tone.

*Price:* $325

NICOLAS BERTRAND, PARIS, 1780-1790

*Number 4706.* Stradivarius model. Dark, brownish red varnish. Good large tone.

*Price:* $250

SAMUEL GILKES, 1815

Three-quarter size cellos by the old makers are becoming exceedingly rare. Comparatively few were made, and modern demand for them has increased enormously.

**Number 5025.* This is a splendid little instrument, made in the middle part of the 18th century. It has a very large, beautiful, brilliant tone, and will be an ideal instrument for any young player between 12 and 16 years of age. Small size old cellos purchased of us may be exchanged at any time, and full price will be allowed, on a full size old instrument, when desired. Thus, a small instrument is an economy, as well as affording great satisfaction.

*Price:* $225

P. A. MOITESSIER, MONTPELLIER, 1830

*Number 5161.* Flat model. Brown varnish. Top, straight grain spruce; back, flamed maple. Good state of preservation.

*Price:* $175

A CELLO OF 1750-1760, SMALL MODEL, AND OF KLOZ TYPE

*Number 4931.* It is in an excellent state of preservation. Fine wood, medium brown varnish, and has a delightful tone.

*Price:* $150

FRENCH WORK, 1800-10

*Number 5094.* Flat model. Dark brown varnish. Top, fine grain spruce; back, plain maple. Fine condition.

*Price,* $150

SAXON WORK, 1830-40

*Number 5190.* Flat model. Brown varnish. Top, straight grain spruce; back, flamed maple. Well preserved.

*Price:* $125

GOOD OLD ENGLISH MAKE, ABOUT 1800

*Number 4764.* Small model. Good work throughout. Excellent preservation. Orange color varnish.

*Price:* $125

any other and it is this fact, together with their ease of playing that has made Tourte's reputation what it is.

The following bows are especially choice examples of their makers' work:

FRANCOIS TOURTE

*Number 372.* Octagonal stick. Chocolate color. Original frog. Silver mountings. Splendid playing stick. Pearl eyes of frog in silver rings. A magnificent specimen.

*Price:* $375

FRANCOIS TOURTE, PARIS, 1810

*Number 337.* Octagonal stick, light chocolate color, ebony frog, silver mounted. A fine playing stick, excellent condition.

*Price:* $325

TOURTE AINÉ

*Number 334.* Octagonal stick, deep red color, full Tourte length, tortoise shell frog, gold trimmed, with gold trimmed button, gold tip. The finest bow by this maker that we have ever seen. Perfect condition.

*Price:* $285

FRANCOIS TOURTE, 1805

*Number 352.* Round chocolate stick. Original frog. Pearl slide full length of frog. Good specimen.

*Price:* $250

TOURTE AINÉ

*Number 315.* Very fine specimen, chocolate color, round stick, gold mounted frog, splendid playing qualities.

*Price:* $225

TOURTE, AINÉ

*Number 360.* Octagon stick. Light chocolate color. Clover pattern inlaid frog. Original screw in frog. Splendid playing qualities. Broad tone.

*Price:* $135

LUPOT, PARIS

*Number 357.* Very heavy octagon stick. Chocolate color. Pearl shield inlaid on each side of frog. Unlined.

*Price:* $100

DOMINIQUE PECCATTE

*Number 358.* Octagon, chocolate color stick. Original frog. Excellent playing stick.

*Price:* $85

F. N. VOIRIN, PARIS

*Number 362.* Reddish brown color. Round stick. Ebony frog. Silver mounted. Medium weight, strong and flexible.

*Price:* $85

DOMINIQUE PECCATTE

*Number 346.* Dark chocolate stick. Round. Original silver trimmings.

*Price:* $75

DOMINIQUE PECCATTE

*Number 371.* Round chocolate stick, silver mounted. Original frog.

*Price:* $75

HENRY, PARIS, 1868

*Number 361.* Round chocolate stick. Silver trimmed.

*Price:* $75

PARIS WORK

*Number 296.* Round stick, chocolate color, fine playing qualities.

*Price:* $75

OLD FRENCH

*Number 294.* Very fine old French copy of Tourte. Chocolate color.

*Price:* $75

DODD, LONDON

*Number 322.* Round stick, chocolate color, stick lengthened at button.

*Price:* $75

DODD, LONDON

*Number 328.* Octagonal stick, splendid condition.

*Price:* $75

DOMINIQUE PECATTE, PARIS

*Number 157.* Round stick. Dark color. Heavy weight.

*Price:* $75

FRANCOIS LUPOT

*Number 383.* Round stick. Medium color. Original frog, with large shield of pearl on either side.

*Price:* $65

FRANCOIS LUPOT, PARIS

*Number 159.* Round stick. Medium color.

*Price:* $65

JEAN BAPTISTE VUILLAUME, PARIS

*Number 187.* Round stick. Chocolate color.

*Price:* $65

JEAN BAPTISTE VUILLAUME, PARIS

*Number 240.* Round stick. Light chocolate color. Silver mountings.

*Price:* $65

VUILLAUME, PARIS

*Number 384.* Round, chocolate color stick.

*Price:* $60

L. BAUSCH

*Number 350.* Round chocolate stick. Original mountings.

*Price:* $60

LUPOT, PARIS, 1812

*Number 354.* Round, light chocolate stick. Original frog. Pearl slide full length of frog. Silver ferrule on end of stick.

*Price:* $60

ADAM

*Number 370.* Round stick. Dark color. Silver mountings.

*Price:* $60

BAUSCH

*Number 375.* Round stick. Dark chocolate color. Silver mountings. Fine condition.

*Price:* $60

J. B. VUILLAUME, PARIS

*Number 292.* Round stick, chocolate color.

*Price:* $60

DOMINIQUE PECATTE

*Number 293.* Round stick, dark color, fine playing stick.

*Price:* $60

TOURTE COPY

*Number 323.* Fine old copy of Tourte. Round stick. Splendid playing bow.

*Price:* $60

A. LAMY, PARIS

*Number 377.* Round chocolate color stick. Silver mountings.

*Price:* $55

HERMIN PRILL

*Number 289.* Round stick, very strong, original mountings.

*Price:* $55

FRENCH WORK

*Number 367.* Octagon, dark chocolate stick. Original silver mountings.

*Price:* $50

DODD, LONDON

*Number 374.* Octagonal stick. Dark chocolate color. Fine playing stick.

*Price:* $50

ADAM, PARIS

*Number 379.* Light chocolate color. Round stick, silver mounted. Frog unlined.

*Price:* $50

ADAM, PARIS

*Number 381.* Dark red brown stick. Original mountings.

*Price:* $50

ADAM, PARIS

*Number 206.* Dark red brown stick.

*Price:* $50

BAUSCH, LEIPZIG

*Number 232.* Round stick. Chocolate color. Original mountings. Good playing bow.

*Price:* $50

COPY OF TOURTE, MADE ABOUT 1860-65

*Number 280.* Octagonal stick. Ebony frog, pure silver mounted. Dark chocolate color. Fine playing bow.

*Price:* $50

OLD FRENCH

*Number 304.* Silver mounted.

*Price:* $50

SUESS

*Number 309.* Round chocolate stick, silver mounted frog.

*Price:* $50

BAUSCH, LEIPZIG

*Number 319.* Brown stick, dark color, with original frog and mountings.

*Price:* $50

J. B. VUILLAUME, PARIS

*Number 376.* Round chocolate stick. Original mountings.

*Price:* $45

N. F. VOIRIN, PARIS

*Number 175.* Excellent round red stick.

*Price:* $45

MAIRE, PARIS

*Number 207.* Round, chocolate colored stick. Good playing bow.

*Price:* $45

JAMES TUBBS, LONDON

*Number 320.* Fine specimen, silver trimmings, good condition.

*Price:* $45

J. B. VUILLAUME

*Number 330.* Original mountings.

*Price:* $45

SIMON, PARIS

*Number 332.* Brown stick, chocolate color, original mountings.

*Price:* $45

OLD FRENCH

*Number 349.* Round chocolate stick. Original mountings.

*Price:* $40

SIMON, PARIS

*Number 355.* Round chocolate stick. Original frog.

*Price:* $40

OLD FRENCH

*Number 310.* Fine old French stick, black chocolate color, silver trimmings.

*Price:* $40

DODD, LONDON

*Number 295.* Round stick, chocolate color.

*Price:* $40

MAIRE, PARIS

*Number 208.* Viola bow. Round, chocolate colored stick. Rather heavy.

*Price:* $40

OLD FRENCH

*Number 276.* Round stick. Dark chocolate color.

*Price:* $40

TOURTE COPY

*Number 313.* Dark chocolate color.

*Price:* $35

J. B. VUILLAUME, PARIS

*Number 290.* *Price* $35

OLD FRENCH

*Number 380.* Round stick. Medium color. Old modern frog.

*Price:* $30

HENRI, PARIS WORK

*Number 298.* Octagonal stick, ebony frog, pearl inlaid button.

*Price:* $30

OLD ENGLISH STICK

*Number 299.* Ivory frog, good playing qualities.

*Price:* $30

## VIOLA BOW

DOMINIQUE PECCATTE, PARIS

*Number 365.* Round stick, dark chocolate color. Ebony frog, silver mounted.

*Price:* $50

## VIOLONCELLO BOWS

F. N. VOIRIN, PARIS

*Number 342.* Octagon stick. Chocolate color. Ebony frog. Silver trimmed, medium heavy weight, fine balance and tone.

*Price:* $100

D. PECCATTE

*Number 359.* Dark chocolate color stick. Original frog. Silver mounted. Light in weight. Very strong. Draws large, round tone.

*Price:* $85

DODD, LONDON

*Number 338.* Octagon stick. Dark chocolate color. Fine, strong stick.

*Price:* $75

J. DODD, LONDON

*Number 345.* Round stick. Medium red color. Good playing quality.

*Price:* $75

JAMES TUBBS, LONDON

*Number 373.* Round stick. Chocolate color. Original frog. Silver tip. Very fine, strong and flexible.

*Price:* $75

F. N. VOIRIN

*Number 274.* Round stick, chocolate color, original mountings. Fine specimen.

*Price:* $75

PECCATTE, PARIS

*Number 339.* Round stick. Ebony frog. Silver mounted. Pearl dot in silver circle.

*Price:* $65

HENRY, PARIS

*Number 344.* Octagon stick. Very fine quality. Chocolate color.

*Price:* $65

LUPOT, PARIS, 1809

*Number 356.* Light, octagon, chocolate color stick. Original frog.

*Price:* $65

F. N. VOIRIN, PARIS

*Number 378.* Light chocolate color. Round stick. Silver mountings.

*Price:* $65

HENRI, PARIS

*Number 344.* Round stick, chocolate color, fine wood.

*Price:* $65

N. F. VOIRIN, PARIS

*Number 204.* Octagonal stick, good weight. Strong ebony frog, silver trimmed.

*Price:* $65

J. TUBBS, LONDON

*Number 344½*. Presentation bow. Ebony frog. Silver trimmed. Very fine playing stick. Medium heavy weight. Splendid balance.
*Price:* $60

D. PECCATTE, PARIS

*Number 363*. Light chocolate stick. Original mountings.
*Price:* $55

D. PECCATTE, PARIS

*Number 364*. Round stick. Light chocolate color. Silver mountings. Original frog.
*Price:* $55

GERMAN WORK

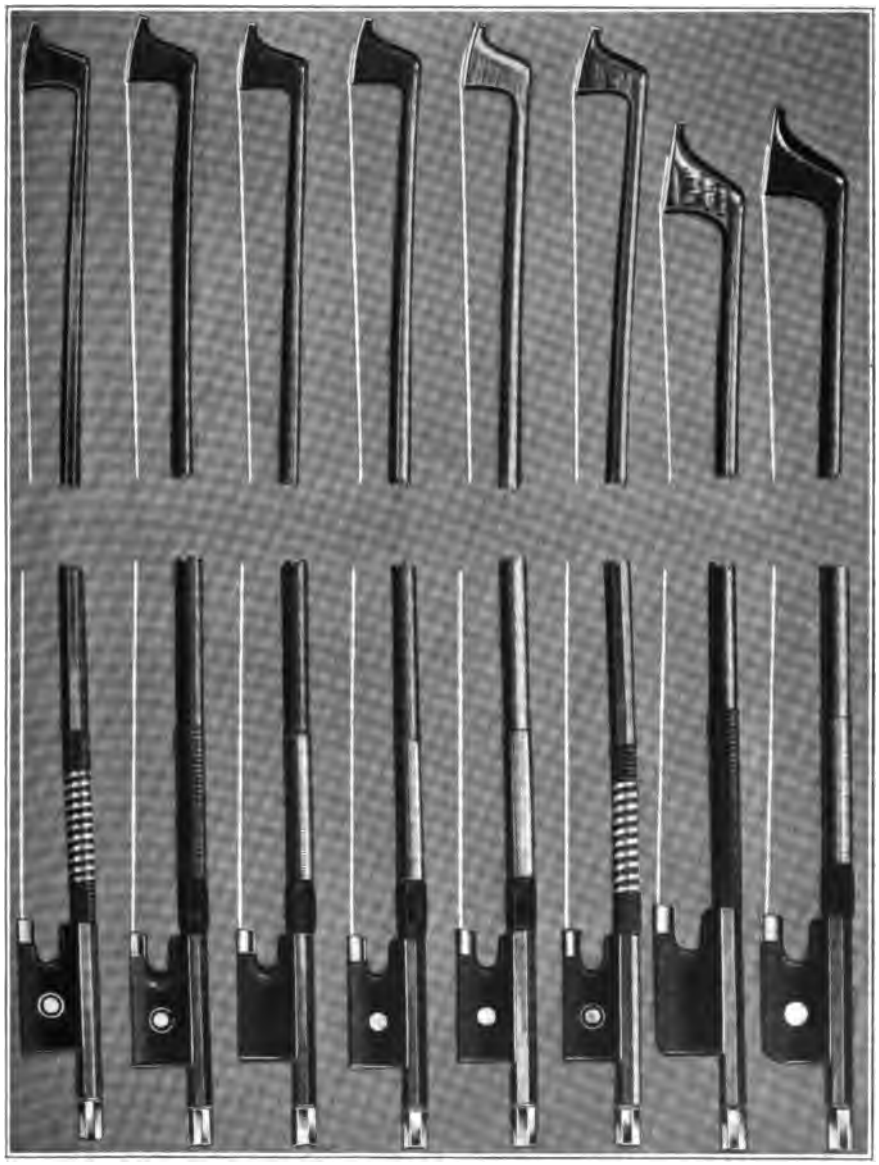
*Number 368*. Copy of Tourte. Round stick. Silver mounted. Pearl inlaid button. Very strong stick.
*Price:* $40

A. VIGNERON, PARIS

*Number 341*. Octagon stick. Medium color. Ebony frog. Silver mountings. Fine playing stick.
*Price:* $35

OLD FRENCH

*Number 343*. Vuillaume style. Round stick. German silver trimmed.
*Price:* $30



G1447 G1438 G1436 G1434 G1432 G2664 G1390 G1387

PLATE VIII

# ARTISTIC VIOLIN, VIOLA AND VIOLONCELLO BOWS

## MADE BY W. E. HILL & SONS, LONDON

WE take pleasure in announcing that we have been appointed by Messrs. Wm. E. Hill & Sons, of London, their accredited agents for their own make of violins and bows.

As violin bow makers, Messrs. Hill & Sons are recognized as absolutely preëminent. Among the great artists of the day the artistic quality of these bows is fully recognized and more of them are in use in the hands of celebrated players than of any other make. The preëminence of the bows of Messrs. Hill & Sons, is due to several important conditions which exist with them. One of the principal of these is the fact that they started in to manufacture the best bows that could possibly be made, regardless of cost. To them the finest examples of Francois Tourte's bows were always available as models. Another very important feature is the possession by them of a large and aged stock of the choicest Pernambuco procurable. Pernambuco suitable for violin bows is a very difficult wood to procure; thorough seasoning is an absolute requisite and the wood of which these bows are made is seasoned ten years, by natural processes, before use. These conditions, combined with exceptional skill in the matter of workmanship, result in the production of the finest line of bows which have come from any maker since Francois Tourte.

It is a well known fact that two articles radically different in quality cannot be made in the same shop side by side. Every detail receives

minutest attention. The screws, often considered matters of small importance, are especially made from case hardened steel and are very durable.

The following bows are all made in the shops of Messrs. Hill & Sons, near London, and differ in price according to the quality of materials, workmanship and the style of frogs used. The cheapest bows of the line, though plain in design, possess exceptional playing qualities.

## HILL'S VIOLIN BOWS

For illustrations, see Plate VIII.

*Number G1448.* Same description and illustration as No. G1447, but mounted with ebony frog trimmed in solid gold and with gold tip.
*Price:* $100

*Number G1447.* Pernambuco, very finest quality. Octagonal stick. Frog of tortoise-shell. Sterling silver trimmed. Pearl slide and pearl dot in sides, set in inlaid silver circle. Sterling silver screw tip with case-hardened screw. Whalebone thumb grip and wrapping. Sterling silver tip plate. Only most carefully selected Pernambuco goes into these sticks. This means that only one out of hundreds of Pernambuco sticks is suitable. These bows are counterparts of the best work of Francois Tourte. They have the greatest possible tone producing power and are the very best that modern skill and ingenuity can produce.
*Price:* $75

*Number G1444.* Pernambuco, finest quality. Round stick. Medium shade. Ebony frog. Pearl dot in side of frog, set in silver circle. Pearl slide. Octagonal shaped silver button. Case-hardened screw. Silver head plate and tip. Whalebone thumb grip and wrapping. This bow is representative of the most artistic modern workmanship and possesses large tone drawing power. It is a bow intended for an artist's use.
*Price:* $40

*Number G1445.* Same description as No. G1444, but octagonal stick.
*Price:* $40

*Number G1438.* Pernambuco, exceptionally fine quality. Exquisite workmanship. Dark chestnut color. Ebony frog. Silver mounted. Pearl dot in side, set in silver circle. Pearl slide. Octagonal shaped silver button with pearl dot set in ebony ring. Case hardened screw and eye. Silver tip plate. Leather thumb piece and grip. This is a bow for artists' use.
*Price:* $35

*Number G1436.* Pernambuco, extra fine quality. Round stick. Dark chestnut color. Ebony frog, Dodd model. Pearl slide. Silver trimmed. Octagonal shaped silver screw button with pearl dot set in ebony ring. Case-hardened screw and eye. Silver tip plate. Magnificent playing stick, beautifully balanced, and one which draws a large tone.
*Price:* $30

*Number G1434.* Pernambuco, excellent quality. Round stick. Medium dark color. Ebony frog. Full lined. Silver button with pearl dot and ebony ring. Sterling silver head plate and tip. Leather thumb piece.
*Price:* $20

*Number G1432.* Fine quality. Round Pernambuco stick. Medium color. Ebony frog. German silver trimmed. Pearl slide. German silver tip plate. Excellent playing bow.
*Price:* $15

*Number G1430.* Round Pernambuco stick. Medium color. Ebony frog. Full lined. German silver mounting.
*Price:* $12

## HILL'S VIOLA BOWS

*Number G2664.* Pernambuco. Extra fine quality; round stick; medium shade; ebony frog, sterling silver trimmed; pearl slide and pearl dot in side, surrounded by inlaid silver circle; sterling silver screw button with case hardened screw. (For illustration see Plate VIII.)

*Price:* $35

*Number G2662.* Pernambuco, fine quality; round stick; medium shade; ebony frog, Dodd model, silver trimmed and silver lined; pearl slide; octagonal shaped silver screw button with pearl dot in end surrounded by ebony ring; case hardened screw; whalebone wrapping; German silver bow tip; magnificent playing bow.

*Price:* $25

*Number G2660.* Pernambuco, round stick, dark chestnut color, ebony frog, German silver mounted; pearl slide with pearl dot in side, octagonal shaped screw button with pearl dot surrounded by ebony ring.

*Price:* $12.50

## HILL'S VIOLONCELLO BOWS

*Number G1392.* Pernambuco, very choicest quality; round stick; medium dark color; ebony frog, sterling silver trimmed; pearl slide and pearl dot in side surrounded by inlaid silver ring; octagonal shaped button of sterling silver; case hardened screw; sterling silver plate and bow tip.

*Price:* $45

*Number G1390.* "Lyon & Healy Special." Made for us by one of the world's foremost bow makers. The wood is Pernambuco, of the finest selection, straight in grain and thoroughly seasoned. The frog is of the best ebony, artistically formed and trimmed with pure silver. We recommend this bow to the most critical and exacting player. (For illustration see Plate VIII.)

*Price:* $35

*Number G1389.* Pernambuco, extra fine quality; medium reddish color; ebony frog; silver ferrule and lining; pearl slide; octagonal shaped silver button with pearl dot set in end, surrounded by ebony ring; leather thumb grip; silver tip. Bow of splendid playing qualities.

*Price:* $25

*Number G1387.* Pernambuco, fine quality; round stick; dark rich color; ebony frog; pearl slide; pearl dot on sides; Sterling silver ferrule and lining; octagonal Sterling silver button and pearl dot set in end surrounded by ebony ring. (For illustration see Plate VIII.)

*Price:* $15

# VIOLIN AND VIOLONCELLO REPAIRING

THE restoration of fine old violins is one of the very fine arts. Many can make good new violins, but few have the necessary experience for the proper repair of valuable old instruments.

This is a branch by itself, separate and distinct. It is safe to say that more valuable Cremonas have been butchered and ruined by unskilful treatment at the hands of so-called repairers than by any other agency, including loss by fire and accident.

We maintain a corps of repairers than which there is none superior in Paris, Berlin or London. It is to the hands of such artists only that we can entrust our own valuable instruments, not to speak of those sent us by our clients.

We have for many years been very extensive buyers of old violins. These are purchased, for the most part, in an unrepaired condition, and require complete rebuilding before being offered for sale. This applies to the finest old masterpieces of Cremona, worth in the thousands, as well as to those of old Saxony, which would be sold for fifty dollars.

The most valuable specimens in America have passed through our shop. The list includes some of the most celebrated violins in existence. This has given us an experience which has its effect on the work we do, and we can truthfully say, without boasting, that nowhere else in America can similar results be obtained.

# OUR INSTALLMENT PLAN

With the exception of drummers traps and stringed double basses, all instruments worth $25.00 or over may be purchased on our Easy Payment Plan.

Our terms are one-fifth of the whole amount cash down and the balance as follows:

| | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|
| On instruments worth up to and including | | | | | | | $ 50.00 | monthly payments of | | | $ 5.00 |
| " | " | " | " | " | " | " | 100.00 | " | " | " | 10.00 |
| " | " | " | " | " | " | " | 150.00 | " | " | " | 15.00 |
| " | " | " | " | " | " | " | 250.00 | " | " | " | 20.00 |

Write for special terms on instruments costing over $250.00.

At the option of the buyer, he may send us the first cash payment with his order, or, if he wishes to have the instrument sent on examination before final decision, he should send a deposit to cover return express charges, as follows:

$2.00 should be sent from points within 500 miles of Chicago,
$3.00 " " " " " over 500 and under 1,000 miles from Chicago,
$5.00 " " " " " 1,000 miles from Chicago, and over.

Instruments will then be sent on trial.

If the instrument proves satisfactory, the 20% cash payment (less amount originally sent for express charges) should be paid to the express agent at the same time the note is signed covering the monthly payments.

C. O. D. shipments will be made where necessary upon receipt of the deposit mentioned above to cover express charges, and instruments will be sent for examination and trial.

When instruments are shipped as above, we always instruct the express agent to hold the money you pay him, subject to your order, until the full time allowed for trial terminates. In this way, should the instrument prove unsatisfactory, you can order its return and the agent will refund your money.

# VIOLIN AND VIOLONCELLO REPAIRING

THE restoration of fine old violins is one of the very fine arts. Many can make good new violins, but few have the necessary experience for the proper repair of valuable old instruments.

This is a branch by itself, separate and distinct. It is safe to say that more valuable Cremonas have been butchered and ruined by unskilful treatment at the hands of so-called repairers than by any other agency, including loss by fire and accident.

We maintain a corps of repairers than which there is none superior in Paris, Berlin or London. It is to the hands of such artists only that we can entrust our own valuable instruments, not to speak of those sent us by our clients.

We have for many years been very extensive buyers of old violins. These are purchased, for the most part, in an unrepaired condition, and require complete rebuilding before being offered for sale. This applies to the finest old masterpieces of Cremona, worth in the thousands, as well as to those of old Saxony, which would be sold for fifty dollars.

The most valuable specimens in America have passed through our shop. The list includes some of the most celebrated violins in existence. This has given us an experience which has its effect on the work we do, and we can truthfully say, without boasting, that nowhere else in America can similar results be obtained.

We furnish free estimates of the cost of repairing violins sent in for that purpose. Those which are found not worth the expense are returned, or a letter setting forth the condition is sent to the owner.

There are many good old instruments lying idle in garrets and closets, which, in their present condition, are worth very little, because they cannot be played. For the lack of proper regulation they are, for all practical purposes, worthless. With properly adjusted bar, blocks, linings, neck, fingerboard, strings, etc., they immediately have a musical and commercial value often away beyond the idea of their owners. They then become valuable to a violinist who "knows." They then have power, evenness and brilliancy, and they respond to the bow readily and satisfactorily. The violin which previously was an inanimate object has become, through the skill of the repairer, possessed of life and song—a joy to those who know how to bring forth its manifold possibilities.

Violins which have been broken in accidents, sometimes literally reduced almost to splinters, often are restorable. If not too far gone, they may be so repaired as to retain their tone. It often happens that they are better than ever, which, however, is not due to the fact of their having been broken to splinters, but to the skill of the repairer who is able to procure such results. Obviously, if he had had the same violin to adjust before it was broken, it would have turned out very much better still.

## ESTIMATING COST OF REPAIRING

If a violin be a very old one, and has never been artistically repaired, it will probably require a complete going-over. This, as a rule, includes the following: A new neck grafted in the old head, regraduation of top and

back, new bass-bar, new linings, blocks, regluing of all cracks, fingerboard, bridge, tailpiece, strings, etc. Often corners and edges have to be replaced, sound-holes rebuilt and varnish retouched; so that the expense may be anywhere from $25.00 to $75.00—depending on the character and value of the instrument, and time required; for, obviously, the care and responsibility of restoring a fine Cremona is far greater than where an ordinarily good old violin is concerned.

The better the violin, the better must be the adjustment to get commensurate results.

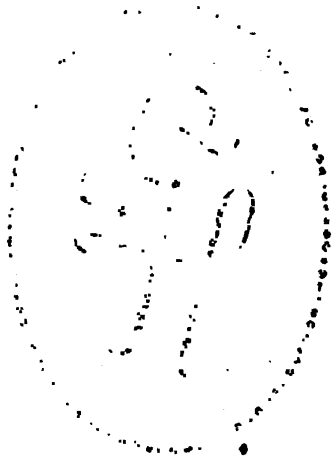
## COST OF REPAIRING

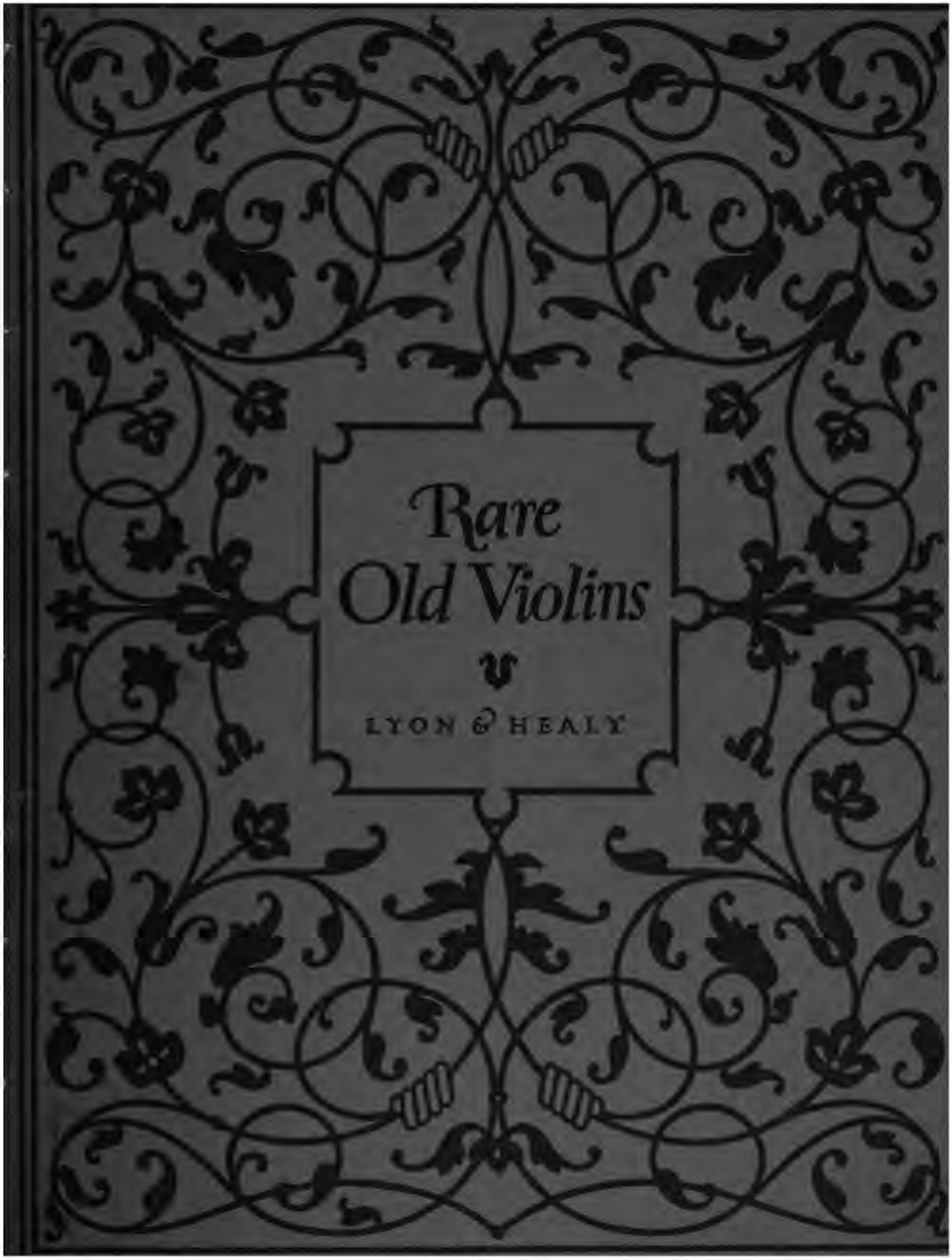
Where only a new bar and minor adjustments are necessary, the expense entailed for repairs and adjustment is from $15 up. If the first bar is not satisfactory in its results, we put in another at our own expense until it is right. Obviously there is a great difference in bass-bars. You may pay someone $5 to put in your violin a bar which does it no good whatever, but instead much harm. It is not a question of the bar being *new*, but of its being *right*.

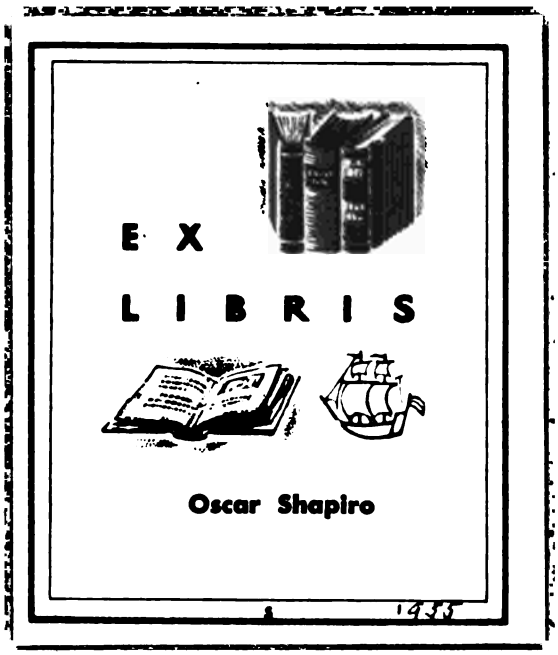
## ALL OUR WORK IS FULLY GUARANTEED

This also applies to the tone of old Italian violins which have been sold through this department in the past five years, which, if they have become deficient in tone, indicating that their bars are too light or otherwise faulty, will be repaired free of charge for the bar, post, etc.; charges being made only for such other adjustments as may be found necessary.

Estimates for general repairs of old violins are furnished after an examination of the instruments. The cost varies according to the work necessary and the quality of the violin.




Rare
Old Violins
LYON & HEALY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L I B R I S
Oscar Shapiro
1935

# CATALOG

OF

# RARE *Old* VIOLINS

## VIOLAS *and* VIOLONCELLOS

ALSO
BOWS OF RARE MAKES

COLLECTION OF

*Lyon & Healy*
CHICAGO

31st Edition—August, 1919
The first of the series having been published in 1890

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LYON & HEALY
CHICAGO

THE ROGERSON PRESS
CHICAGO

# FOREWORD

IN THIS, the Thirty-first Edition of our Catalog of Rare Old Violins, Violas, Cellos, Bows, etc., we offer a noteworthy collection of instruments by the great violin makers of the 17th, 18th, and 19th Centuries.

Our Violin Department was inaugurated in 1888, and it was the ambition of the late P. J. Healy (founder of the house), that it should be a leading factor in the musical development of America by supplying violins of highest quality, so that every violin offered in this department should be the best possible value in its class, musically and commercially.

The violin occupies a unique position in the musical life of the country.

It forms the foundation of the orchestra, around which the other instruments are grouped, as well as being the principal solo instrument of our concert stage, and the favorite instrument of a large portion of our people.

It follows, therefore, that the question of *quality* is most important to any one contemplating a purchase. The necessity of owning a good instrument becomes obvious to every violin player before he progresses very far in his studies. Musical quality comes to be appreciated as the musical faculties are cultivated. To violin students this is of supreme importance because it invariably, sooner or later, reflects itself in the playing. The late Theodore Thomas used to say that he "could tell the kind of violin a soloist had used

in his younger days, after hearing him play a few measures." By this he meant that the quality of tone possessed by the artist was a sure index of the violin he had used in his student days. If the tone of that instrument had been hard, stiff and non-elastic, that of the mature player took on the same quality; and although it might be very much improved by the instrument used in his concert work, yet there always remained that lack of beautiful tone color—that musical feeling which identifies the true artist.

Our Collection this year contains an unusual number of attractive and interesting specimens of the work of the great Italian makers, some of which are truly remarkable. An added feature, and an equally interesting one, is the large number of excellent violins at medium prices, made possible largely by the European War. We wish to call the attention of concert violinists to the exceptional opportunities now afforded for the selection of fine instruments. We have never had such a large number of magnificent concert violins at moderate prices.

Owing to our long experience, and the extraordinary care exercised by us in the selection, our violins are better in point of preservation than those of houses less fortunate, and the genuineness of Lyon & Healy violins is accepted everywhere. Constant application of these principles for many years has resulted in the bringing together of a number of the choicest, purest, best conditioned violins in the world today. While one or two European firms may, from time to time, exhibit more famous individual instruments than are contained in the Lyon & Healy collection, no one of them—it would be found by any competent judge willing to make the investigation—possesses a stock so comprehensive and so entirely representative of the very best the world offers in *all classes* of violins.

Our constant aim is that, in its class, every old violin offered by us shall be unique in point of musical worth and value, to the end that one why buys from us an old violin at a modest price shall receive an instrument which, as far as it goes and in its class, is as desirable as the most expensive Stradivarius or Guarnerius. This is a feature of deep interest to violin lovers, collectors, students, and to the intending purchaser who is desirous of spending his money where he is certain of receiving proper value.

We wish to call special attention to the artistic adjustment which every violin sold by us receives before leaving our establishment. Even a Stradivarius will not sound properly unless it is correctly adjusted. Without adjustment an instrument is never at its best—all the finer qualities being lost. We have had many years experience in the careful regulation of fine violins, and to this fact credit must be given, in a large measure, for the satisfaction which the violins from our collection afford. It is a matter too often overlooked by purchasers of violins because they do not understand its importance. We cannot emphasize too strongly the fact that a violin without artistic repair and adjustment, usually disappoints; with it an instrument is a source of joy and pleasure forever. It means the difference between failure and success—between dissatisfaction and satisfaction.

We call especial attention to a complete line of W. E. Hill & Sons, London, Bows, which we are now introducing. They are very exceptional in quality. This famous firm of violin makers and bow makers has a reputation which is not approached by any other European house.

Obviously, in a catalog of this size, it is impossible to give anything like adequate descriptions of the various instruments listed,

and we therefore suggest that those interested write us, and we will give any further information desired. Also an opportunity for examination and trial will be promptly arranged for.

Sincerely yours,

LYON & HEALY.

NOTE:—We have a most attractive catalog of modern Violins, Violas, Cellos, Basses and accessories, which will be sent on application. It should be in the possession of every teacher of the violin or cello.

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### CONDITIONS

Prices quoted in this catalog are net.

Easy terms of payment, extending over a period of from two to three years, may be arranged by responsible persons, and correspondence is invited.

We take instruments in part payment and make the most liberal allowances possible. Any instrument purchased from this catalog is exchangeable for another of equal value, if it proves unsatisfactory, any time within one year from date of sale. Any old violin, viola or cello will be accepted by us at full price paid, in exchange for a better instrument, at any time, if returned to us in good condition.

# RARE *Old* VIOLINS

## THE C. B. SCHLEY COLLECTION

Among the few notable American collections of Rare Violins, that of the late Mr. C. B. Schley easily takes first rank. Mr. Schley had a keen appreciation and a wide knowledge of violins and violin music. His collection first began to attract the attention of the violin world about 1901, at which time we became acquainted with him. We had but recently acquired the Hawley Collection, and Mr. Schley selected for his own use the well known violin by Giovanni Paolo Maggini, which for so many years had been the property of the late Mr. R. D. Hawley. This violin Mr. Schley retained up to the time of his death. It is regarded as the finest work of Maggini in America.

Another Hawley violin which Mr. Schley wished to possess was the "Grand Amati," but he was too late, as it had already been sold. It was not until some years later that he finally became its owner.

The two violins which, among violin connoisseurs, are recognized as having no equals anywhere by the same master, are the pair of splendid Carlo Bergonzis, which rank as the very finest known examples of his work.

Another favorite is the violin by Joseph Guarnerius del Jesu, a well known and famous instrument, though not of the same relative excellence, as a specimen of its maker's work, as others of the Collection.

The Montagnani is one of the finest violins by the great Venetian known. It is extraordinarily beautiful, in the pink of condition, and possesses a tone of pristine freshness and beauty.

Owing to the decease last year of Mr. Schley, his collection has been placed in our hands for sale.

### *Special Terms*

***Ordinary terms on which Rare Old Violins are sold by us will not prevail in this instance. Sales will be made for cash only, or nearly so, and no instruments can be accepted as part payment.***

The Schley Collection comprises the following five instruments:

CARLO BERGONZI, CREMONA, 1733
FROM THE SCHLEY COLLECTION

*Number 5299.* "As fine as a Strad" is an expression often used, greatly abused, but which can properly be applied to the violins of his greatest pupil, Bergonzi, who, on the death of Stradivari's sons, succeeded to the business and occupied the famous house which faced the square in the city of Cremona, the habitat of his great master.

This instrument and the following number, 5300, by the same maker, are now, and have for many years been regarded by violin experts as among the finest known examples of Bergonzi's art.

They belong to the epoch in Bergonzi's activities during which were produced those wonderful instruments which have placed him on a par with Stradivari and Guarneri as a maker of violins.

It is not known definitely when he left Stradivari's establishment and started for himself in a house but a few doors removed from that of his former employer, but it was doubtlessly around 1716-20. Stradivari was still at his bench in 1733, and it was not until four years later that he died. His influence on Bergonzi, is, therefore, very easy to understand.

Workmanship and varnish of this 1733 Bergonzi are of the choicest description known to the maker. The back is formed of one piece of the finest curly maple, having a handsome figure extending across its breadth. The sides match the back. The front is of spruce of even, straight grain, and of that splendid quality invariably selected by Bergonzi. The varnish is of a deep ruby red. It is a thick, heavy coat, entirely original.

In preservation it is practically as it left Bergonzi's hand. It has no break or crack, and its wood is of the original thickness. By reason of this perfect physical condition the tone is of the utmost purity and sweetness. (Plate III)

*Price: $10,000*

CARLO BERGONZI, CREMONA, 1737

FROM THE SCHLEY COLLECTION

*Number 5300.* Still more beautiful than the 1733, though hardly so well preserved, would be a concise statement of the difference between these two instruments.

In point of wood selection nothing could be more attractive. The back is formed of one piece of curly maple, with a broadish figure extending slightly upward from left to right, across its breadth. The sides are from the same piece, and match the back.

The top is of the usual fine selection, which none knew so well how to make as the Cremonese masters. The model is of the flat, broad type, which was exclusively used at this time. Rich, ripe, plum colored varnish, unequalled in richness and beauty is its covering. The scroll is a Bergonzi masterpiece.

It is magnificent in preservation, and a perfect beauty in appearance. The tone is glorious.

*Price: $9,000*

JOSEPH GUARNERIUS DEL GESU, CREMONA, 1731, "THE MAYSEDER"

FROM THE SCHLEY COLLECTION

*Number 5298.* Of all the works of Guarnerius, there is hardly one which is more widely known than this. Formerly the property of the celebrated violinist, composer and teacher, Joseph Mayseder, from whom it takes its name, it passed through many hands, and was finally brought to this country by America's best known violiniste, Madame Maude Powell. In 1916 it was sold to the late Mr. Schley, of Colorado, collector of violins and other works of art, and after his death his collection was placed with us for sale.

For several seasons it was used by Madam Powell in her concerts as soloist with the great orchestras of Europe and America, with great success. It is, therefore, an instrument of world wide celebrity.

While the "Mayseder" belongs to the more usual type of Guarneri's work, it is an instrument of the choicest character. The back is in one piece of exquisite curly maple, having a fairly broad figure extending across its width. The top is of spruce of choice selection and straight, even grain. The sides are very handsome, and the scroll especially fine. The varnish is of a magnificent orange color, beautifully shaded. It is in a splendid state of preservation, and possesses a tone of rare beauty and unusual power. (Plate IV)

*Price: $8,500*

DOMINICUS MONTAGNANI, SUB SIGNUM CREMONÆ VENETIIS 1737
FROM THE SCHLEY COLLECTION

*Number 5302.* Of all the creations of "The Mighty Venetian," this violin may be said, without fear of contradiction, to be the most beautiful known, while its tone is of the utmost beauty of quality and power.

It was made in Venice at the time when violin making in Cremona was at its pinnacle, after Montagnani had served his apprenticeship to Stradivarius and embarked on his own career. It was in the collection of the celebrated Italian collector, Tarisio, and at his death was acquired by J. B. Vuillaume. It was sold by him to a certain Baron Seilleire, in whose possession it remained for many years, until it became the property of Monsieur Jules Garein, Professor of the Violin in the Conservatoire de Paris.

This violin is a concert instrument of the very highest type, and should be in the hands of a great artist. Its tone is of wonderful brilliancy, carrying power and beauty.

In appearance, it is one of the handsomest violins in America today. The front is of Italian spruce of the choicest selection, and the back and sides of beautifully figured maple. The varnish is in Montagnani's best style, and is of a rich, ruby red color. (Plate V)

*Price: $7,500*

GIOVANNI PAOLA MAGGINI, BRESCIA, ABOUT 1600

FROM THE SCHLEY COLLECTION

*Number 5301.* Among the noted violins of the Schley Collection, no one is more interesting than the Hawley Maggini, whether viewed from the standpoint of the connoisseur or of the practical musician. Its great age—nearly three and a quarter centuries—its magnificent tone, and its splendid condition, combine to make it a most desirable acquisition.

It is one of the very best specimens of the work of Maggini extant. It first reached Paris through the agency of Luigi Tarisio who sold it to his friend, Vuillaume. In 1877 it was purchased by Mr. R. D. Hawley, from Hart & Sons, London, and with the remainder of the collection, was later acquired by Lyon & Healy. In 1902 it was sold to Mr. C. B. Schley, and was, with him, a special favorite.

The tone of this violin possesses the sombre, sympathetic quality which distinguishes the work of Maggini, and which gives to his creations a charm distinctively their own. (Plate VI)

*Price: $4,500*

# RARE *Old* VIOLINS

ANTONIUS STRADIVARIUS, CREMONA, 1723. THE BOTT.

*Number 5435* The Bott is one of the most famous Stradivari violins known and also one of the best. Its tragic history is known to most violin lovers, therefore, we consider it unnecessary to dwell on that phase in this catalogue, but we shall be very pleased to give any person contemplating the purchase of such a violin its history as we have it.

The date of the Bott, 1723, belongs to a period when Stradivari was doing some of his greatest work. A long line of famous violins belonged to the same period as the celebrated Bott, and on account of their large size and robustness of tone, they are always much sought by artists for concert purposes.

The back of the Bott is in one piece of very curly, beautifully figured maple. The sides match the back, and the front is of spruce of the choicest selection. The varnish is a rich, deep orange red. (Plate I)
*Price: $16,500*

JOSEPH GUARNERIUS DEL GESU, CREMONA 1741.
THE JARNOWICK.

*Number 5416.* The Jarnowick is universally regarded as one of the finest known examples of Joseph Guarnerius of this period. It was imported many years ago by the late R. D. Hawley, of Hartford, Conn., who formed the famous collection of violins which bore his name, and which was undoubtedly the finest collection ever made in the United States. Soon after his death we purchased the collection in 1899. All of the 12 violins were very shortly afterwards sold, and the Jarnowick has only very recently again come into our possession.

It is fully described in the Hawley Brochure, which was published some 19 years ago, and illustrated with colored photographs of the back, front and sides.

The Jarnowick is justly famous for its tone. Among the violins of Guarnerius it is doubtful if a better exists. It is the maximum, we feel, in point of power and brilliancy, with a noble quality which charms all who hear it.

It is essentially the concert instrument. (Plate II)
*Price: $13,500*

ANTONIUS AND HIERONIMUS AMATI, CREMONA, 1595

*Number 4913.* This violin reaches very far back—almost to the very beginning of violin history. Fifty-five years after the first violin of which there is any record appeared in Brescia in 1540, this instrument, made for Henry IV, King of France and Navarre, was completed by the master builders of Cremona, of their time, Antonius and Hieronimus Amati, in 1595. Nearly fifty years were to elapse before the birth of Antonius Stradivarius. Nicola Amati had not yet been born, and one hundred and thirty-five years were to pass before Joseph Guarnerius would give to the world his great treasures.

The violin was beginning to attain popularity in Italy, and reports had reached Paris of the remarkable work of the brothers Amati in Cremona. This was thirteen years before a violin part was to appear for the first time in an operatic score. Violins were used to accompany the voice in song and occupied a very unique position in church service.

So it was that a set of violins was ordered by the King of France, for his chapel. They remained in the possession of the court, with the one known exception of this particular violin, until the French Revolution, when they were destroyed or lost in the attack on Versailles.

Among the courtiers of the court of Henry IV was a music loving cavalier, Francois de Bassompierre, Marshall of France, and later Ambassador to the court of Queen Elizabeth, at London. His memoirs show him to have been a passionate lover of music and to have had in his suite his own orchestra, composed of the best musicians of the time. When not engaged in one of his many military campaigns he devoted his time to the cultivation of music and other arts.

This violin passed into his hands—probably as a gift of the king to his music loving favorite—and it remained in the possession of his family for two hundred years, according to the Latin inscription

by J. B. Cartier, chef d'orchestre of Louis XVIII, written in ink in the back of the violin, on the occasion of taking it to Gand, the young pupil of Nicholas Lupot, for repairs. (See Plates VII and VIII.) Probably no other violin in existence has a more interesting history.

It is in a fine state of preservation, and has a very wonderful tone, remarkable alike for volume and quality. It is an instrument of very full size, being slightly over fourteen inches in length of body, and usual width of upper and lower bouts.

The back is beautifully decorated with the coat of arms of Henry IV, King of France and Navarre, and the sides bear the inscription which, translated, reads "Henry IV, by grace of God, King of France and Navarre." The Latin inscription within the violin states that it was decorated by the most distinguished pupils of the maker.

This instrument was brought to the United States by the late R. D. Hawley, of Hartford, Connecticut, who secured it through the medium of Mr. George Hart, of Hart & Sons, Wardour Street, London, in 1879. Mr. Hawley permitted himself to sell it to his life-long friend and colleague, Mr. Albert Pitkin, whose property it remained until it was recently purchased by us, together with the celebrated "Mori" Nicola Amati, now in the R. D. Hawley collection.

It is impossible to describe the extraordinary richness of the tone of this instrument. It is unique among violins. Without the somber quality which usually characterizes the works of Brescia, it has all their richness, with the added richness and bright soprano quality of the violins of Cremona. It is a quaint tone, the color of which may be compared to wine of a very rare old vintage. It has volume and power for concert or quartet use.

The varnish is of the richest description, and of a rare golden brown color.

The wood throughout is of the choicest selection. Back and sides are especially handsome.

*Price:* $12,000

CARLO BERGONZI

Cremona, 1733

*Number 5299—Description on page 8*

DOMINICUS MONTAGNANI
Venice, 1737
*Number 5302—Description on Page 10*

PLATE IV

GIOVANNI PAOLO MAGGINI

Brescia. Date about 1600

*Number 5301—Description on page 11*

*From the Schley Collection*

PLATE VI

CARLO BERGONZI, CREMONA, 1737. (THE "BAILLOT")

*Number 5180.* One of the choicest examples of Bergonzi's work extant, and formerly the property of one of the greatest violinists of the 19th century, Pierre Marie Francois Baillot, born 1771, died September, 1842.

Bergonzi was the greatest of Stradivari's pupils. He was a genius and a superb artist. His violins are second only to those of Stradivarius and Guarnerius.

This magnificent example of Bergonzi's work is covered by varnish of a deep rose red color. The wood selection is of the master's best. The back and sides are very handsome, and present a beautiful picture under the rich colored varnish which he used.

*Price:* $8,500

LAURENTIUS GUADAGNINI, PLACENTIÆ, ALUMNUS ANTONIUS STRADIVARIUS, 1740.

*Number 5037.* The Violins of this celebrated master are far more rare than those of his son, Joannes Baptiste. The name of Guadagnini has earned for itself a very high position in the violin world, and importance is attached to any violin bearing it. This is due to the high class of instruments turned out by Lorenzo and Joannes Baptiste.

This violin is an unusual example of his work and in point of wood selection and varnish leaves nothing to be desired. With respect to these important features, Lorenzo must be considered as having used better judgment than any other member of the family.

This instrument is of good large size, with back in one piece of curly maple of the handsomest description, very similar, in fact, to the celebrated Stradivarius of 1711 of the Hawley Collection. The scroll is in his finest style, and the wood of the sides matches perfectly that of the back. The top is of spruce of the choicest selection, and in this the hand of Joannes Baptiste is to be seen.

This instrument has a tone of superlative quality and power. It is a concert instrument of the first class. It is in a perfect state of preservation, without a crack or blemish, very unusual in a violin of this type and age. We cannot recommend it too highly.
*Price:* $6,500

ANTONIUS STRADIVARIUS, CREMONA, 1717

*Number 4483.* An excellent specimen of Stradivari's work of the period. Its tone is of the choicest quality, rich and full. It is in every way an ideal instrument for general use. Because of its back it is offered at an exceptionally low figure. The back, done at an early date by Vuillaume, is an exquisite piece of wood, and fits in remarkably well with the general style of the top, sides, and scroll. Its tone is purely Stradivarius in character, and it is difficult to see where it has lost any of its charm by reason of its back. Were this violin entirely original it would bring a very much higher price. The top is of exceptionally fine quality spruce, of straight even grain. The back is one piece of maple of the finest selection, having a beautiful figure. The scroll is in the master's finest style.
*Price:* $5,500

SANCTUS SERAPHIN, VENICE, 1744

*Number 4785.* A superb example of this great Venetian's work. The name of Sanctus Seraphin has always stood high in the violin world. In the selection of his wood, the artistry of his work, and in his beautiful tone, he has few equals, among even the Italian makers, and none among the Germans or French. He was most fortunate always in his wood selection, an item of the greatest importance to every violin maker. His varnish is among the best used by Italian makers.

This instrument is in the finest possible state of preservation. It is a superb violin, both in tone and appearance. The quality of its tone is of extraordinary brilliancy and carrying power. Its volume is equal to the wants of the most exacting artist. The back is

formed by two pieces of very handsome curly maple, which is matched by the sides. The top is of spruce of the choicest selection known to the maker. The varnish is of a beautiful rich golden brown color, entirely original, and of the choicest description.

It is also one of the very few old masterpieces which have come down to us with freshness and youth preserved. It is in practically the same perfect condition as when it left the hands of its maker.

*Price:* $4,500

JOSEPH GUARNERIUS, FILIUS ANDREAS, CREMONA, 1710

*Number 4624.* A very choice example of this great master's work, and thoroughly representative in every respect.

Next to Joseph Guarnerius del Gesu, Joseph, son of Andreas, is usually regarded as the greatest of the name. His style shows that he was a real artist in every way. He excels in the beauty of his varnish and wood selection.

This instrument is one of the most attractive by this maker we have ever seen. Its varnish coloring is very rich and deep, and the figuration of back and sides unusually handsome.

Its tone is broad and flexible, and in every way it is an instrument for concert work in the hands of an artist.

*Price:* $4,000

J. B. GUADAGNINI, TURIN, 1751

*Number 5318.* Guadagnini's violins of this period, while not so beautiful as those of other epochs, usually are extremely fine in tone. At this time he was using a wood of very soft texture, and the tone derived therefrom is as sweet and pure as is ever heard in the Guadagnini violin. This instrument is in an excellent state of preservation, and is covered with dark, brownish red varnish. It is a violin for a concert artist.

*Price:* $3,500

FRANCESCO GOBETTI, VENICE, 1727

*Number 4953.* Gobetti was one of the greatest of the Italian School of violin making. His instruments, from the point of workmanship, wood selection and varnish, rank with the best that were made in Venice in that "Golden" period. This violin has been known to us for many years and has been in several of the finest collections. It has always been famous for its beautiful tone and rich appearance. It is a solo violin of a very high order. It is in a perfect state of preservation, being strong in wood and free from cracks or blemishes.

*Price:* $3,000

JOHANN BAPTISTE GUADAGNINI, TURIN, 1774

*Number 4682.* This is a splendid example of Guadagnini's work. Owing to the fact that it has been held in one family in France for many years, and not been used, it is today in a state of preservation like new. It belongs to the best period of Guadagnini's work. The model is that of Stradivarius, broad and flat. The wood is of the best selection known to the maker. The varnish is of a brownish yellow color. The violin possesses a tone of extraordinary power and brilliancy. It is an ideal concert instrument and strongly recommended to any artist desiring a first class violin, for it can be depended upon to stand up under any kind of hard work and any and all weather conditions.

*Price:* $3,000

TOMASSO BALESTRIERI, MANTUA, 1760

*Number 5322.* Balistrieri was a pupil of Stradivarius, and was the most prominent member of the Mantua school. This instrument is a splendid example of his work, and is in a perfect state of preservation. It is patterned on broad lines, and possesses a tone of rare quality and power. It is a splendid concert instrument. The wood selection is of the choicest, the back being formed of maple

having a handsome figure, and the top of spruce of the finest quality. It is covered with a plentiful supply of lustrous, deep orange colored varnish.

*Price:* $2,000

CARLO FERDINANDO LANDOPHUS, MILLANO, 1752

*Number 5320.* This splendid instrument was originally in the collection of Carl Zach, a very celebrated dealer of Vienna, and was in the collection which he exhibited at the Musik Austellung in Vienna, in 1892, where it carried off high honors. It came into our possession in the same year, was purchased by a well known amateur, and at his death was repurchased by us. It is in a perfect state of preservation, is strong in wood, and healthy in every way. The model is broad and quite flat. The varnish is of a rich, orange red color. The top is exceptionally fine and is straight in grain. The back is of very plain maple, selected for acoustic qualities rather than beauty. It possesses a tone of extraordinary richness and carrying power. It is an exquisite solo violin, and we cannot recommend it too highly.

*Price:* $1,800

PAOLO GRANCINO, MILANO, 1673

*Number 4755.* Paolo was the founder of the Grancino family of violin makers, of whom there were five or six working in Milano as late as the end of the 18th century. Paolo worked along Amati lines. He was by far the most prominent maker in Milano at the time, and his instruments enjoyed then, as they always have, an excellent reputation for tone, workmanship, finish, and excellent material.

This violin has a very handsome back of beautiful curly maple, with sides to match. The top is of spruce of medium width of grain. The varnish is of a rich, deep orange red color. The tone is of magnificent quality and power.

*Price:* $1,200

ZOSIMO BERGONZI, CREMONA, 1755

*Number 3960.* Zosimo was the son of Michael Angelo Bergonzi, son of Carlo. The pattern of this instrument is large and broad. It is well built for tone. The back is in one piece of very handsome maple, matched by that of the sides. The varnish is of a rich red color, and a plentiful supply remains. The instrument is strong, healthy, and is a very serviceable concert violin. Its tone is large, round, full, and very brilliant.

*Price:* $1,200

GIOVANNI GRANCINO, MILANO, 1710

*Number 5315.* An excellent example of the work of this maker, and in a fine state of preservation. It is strong in wood, covered with the original red varnish, and possesses a tone which is large and brilliant.

*Price:* $1,200

FERDINAND GAGLIANO, FILIUS NICOLAI, NAPLES, 1777

*Number 5282.* This instrument is a representative specimen of the work of this great maker. The wood throughout is of the choicest selection, and the instrument is in a splendid state of preservation. The tone is well suited for high class solo or quartette work. The top is of fine grain spruce, and the back is in two pieces of flamed maple. In appearance this violin is very handsome, and it is in every respect a most desirable instrument.

*Price:* $1,000

AMATI SCHOOL, CREMONA, 1670-80

*Number 5327.* Old Italian workmanship of the highest class. Choicest quality of wood, throughout. The top is of fine grain spruce, and the back one piece of curly maple. The varnish is of a brownish yellow shade. This violin possesses a tone of rare sweetness, yet has ample volume and power for solo use. It is an ideal instrument for a lady or a player with small hand. We attribute the back and scroll to the celebrated maker, Cappa.

*Price:* $1,000

PIETRUS AND GIOVANNI MANTEGATIA, MEDIOLANI, 1756

*Number 5317.* A fine specimen of the work of the Brothers Mantegatia, and in an excellent state of preservation. The pattern is of the flat type, the wood of the finest, and the varnish of a brownish red. The top is of medium grain spruce, and the back in one piece of flamed maple. It possesses a beautiful mellow tone, of good volume. Would be a splendid quartette violin.

*Price:* $850

PETRUS ANTONIUS MALVOTTI, FLORENCE, 1708

*Number 5319.* A splendid sample of Malvotti's work. Possesses a tone of great power and brilliancy. Soft varnish, of a beautiful orange red. The top is of choice fine grain spruce, and the back of two pieces of beautiful flamed maple. It is in an excellent state of preservation.

*Price:* $850

J. B. VUILLAUME, PARIS

*Number 4693.* A superb example of this maker's work. Stradivarius model. Dark red varnish. Top, medium grain spruce; back, handsome maple. Splendid condition. This violin was for years the solo instrument of a well known American artist. To any one desiring a splendid solo instrument, this violin is highly recommended.

*Price: $800*

FRANCISCUS GOFFRILLER, UDINE, 1724

*Number 4926.* Reddish brown varnish. Back, flamed maple; top, straight grain spruce. An ideal home instrument, possessing a tone of beautiful quality. Well preserved.

*Price:* $750

MATTIO ALBANI, BALZAN, 1708

*Number 5193.* Medium high type. Shaded orange red varnish. Top, straight grain spruce; back, two pieces beautiful flamed maple.

*Price:* $750

D. NICOLAS, PARIS, 1807

*Number 5164.* Large, broad, flat pattern. Deep orange red varnish. One-piece back of curly maple. Splendid preservation. Large, brilliant tone.

*Price:* $650

NICOLAS LUPOT, ORLEANS, 1798

*Number 5362.* Broad, flat pattern. Yellow brown varnish. Top, fine grain spruce; back, one piece curly maple. Brilliant tone.

*Price:* $650

JOANNES GEORGE THIR, VIENNA, 1780-90

*Number 5316.* An excellent specimen of the work of one of Vienna's fine makers. The model is of medium height, the varnish of a dark brown. The top is of fine grain spruce, and the back is in two pieces of flamed maple. The tone is of excellent quality.

*Price:* $600

GEORGE KLOZ, MITTENWALD, 1790

*Number 5073.* Medium high pattern. Brown varnish. Top, fine grain spruce; back, plain maple. Well preserved.

*Price:* $500

JOAN CAROL KLOZ, MITTENWALD, 1780

*Number 5371.* A fine specimen of this well known maker's work. The model is of the medium high type, the varnish a yellowish brown. The top is of straight, even grain spruce, and the back in two pieces of flamed maple. A very desirable instrument for all around work.

*Price:* $500

MICHAEL ANDREAS PARTL, VIENNA, 1746

*Number 5325.* Partl was one of the very best of the Viennese School. His model is medium high, his varnish a rich brownish

color. This instrument is in splendid condition and has a large brilliant tone.

*Price:* $500

LEOPOLD RENAUDIN, PARIS, 1782

*Number 5392.* Broad Stradivarius pattern. Rich, reddish color varnish. One-piece curly maple back. Straight, even grain spruce top. This violin possesses a strong tone of fine quality.

*Price:* $450

J. B. CERUTI, CREMONA, 1812

*Number 5340.* Ceruti is supposed to have been a pupil of Lorenzo Storioni. This instrument is an excellent specimen of his work, and is in a fine state of preservation. It is built on the broad Stradivarius pattern, of wood which has been very carefully selected for acoustical qualities. The top is of choice straight grain spruce; the back is in two pieces of flamed maple. The tone is exceedingly brilliant and powerful, eminently suitable for concert orchestra work.

*Price:* $425

JOAN UDALRENUS EBERLE, PRAGUE, 1747

*Number 5390.* Broad Stradivarius model. Brown red varnish. Top, medium fine grain spruce; back, two pieces of maple with fine curl. Big tone.

*Price:* $425

CLAUDE BOIVIN, PARIS, 1744

*Number 5267.* Medium high type. Red yellow varnish. Top, fine grain spruce; back, flamed maple. Handsome in appearance. Good state of preservation.

*Price:* $400

GIUSEPPI ANTONIO ROCCA, TURIN

*Number 5378.* Stradivarius model. Medium red varnish.
*Price:* $400

ANTONIO GAGLIANO, NAPLES, 1820

*Number 5389.* Large Stradivarius pattern. Splendid, beautiful wood, of which it has great abundance. Orange red varnish. Fine state of preservation. Large, robust, far carrying, responsive tone.
*Price:* $400

ANDREAS CASTAGNERI, PARIS, 1743

*Number 5344.* A fine example of the work of one of the best of the old French makers. Flat Stradivarius model. Red brown varnish. The wood is of the choice selection always found in the Castagneri violins. The top is of fine grain spruce, the back is in two pieces of flamed maple. Rich, brilliant tone, of great carrying power.
*Price:* $375

JOHN BETTS, LONDON, 1783

*Number 5360.* A fine specimen by this celebrated English maker. Flat type. Light brown varnish. Top, wide grain spruce; back, two pieces birdseye maple. Excellent preservation.
*Price:* $350

DEARLOVE, LEEDS, 1812

*Number 5217.* Flat model. Yellowish brown varnish. Top, medium grain spruce; back, curly maple. Fine state of preservation. Brilliant tone.
*Price:* $350

HIERONIMUS D'AVI, BRESCIA, 17TH CENTURY

*Number 5278.* Mellow, full tone. Medium high type. Top, fine grain spruce; back, curly maple. Good state of preservation. Fine tone.
*Price:* $350

WM. FORSTER, LONDON, 1820-25

*Number 5232.* Flat model. Dark brown red varnish. Top, fine grain spruce; back, curly maple. Fine state of preservation.
*Price:* $300

DIDIER NICOLAS, PARIS, 1795

*Number 5323.* Large, Stradivarius model. Red varnish. Top, straight grain spruce; back, curly maple. Very strong. Brilliant tone.
*Price:* $300

URQUHART SCHOOL, ABOUT 1700

*Number 5200.* Maggini model. Brown varnish. Top, straight grain spruce; back, two pieces plain maple. Well preserved.
*Price:* $275

PETER WAMSLEY, LONDON, 1747

*Number 5088.* High model. Red varnish. Top, straight grain spruce; back, curly maple.
*Price:* $250

ANDREAS BORELLI, PARMA, 1740

*Number 5346.* Guarnerius type. Dark red varnish. Top, wide grain spruce; back, two pieces flamed maple.
*Price:* $250

CARON, VERSAILLES, 1778

*Number 5347.* Excellent workmanship. Broad pattern. Orange yellow varnish. Top, straight grain spruce; back, two pieces flamed maple. Good state of preservation.
*Price:* $250

GEORGE HORNSTAINER, MITTENWALD AM ISER, 1790—

*Number 5351.* Broad, high model. Red brown varnish. Top, straight grain spruce; back, two pieces birdseye maple. Good state of preservation.

*Price:* $250

JOH. CHRIS. SCHUESTER, PRAGUE, 1770

*Number 5352.* Medium high model. Light red brown varnish. Choice wood throughout. Top, fine grain spruce; back, two pieces plain maple. Well preserved.

*Price:* $250

P. WAMSLEY, LONDON, 1735

*Number 5203.* High model. Red brown varnish. Top, medium grain spruce; back, two pieces flamed maple. Good condition.

*Price:* $250

LONGMAN & BRODERIP, LONDON, 1798

*Number 5227.* Medium high model. Brown varnish. Top, wide grain spruce; back, two-piece flamed maple. Fine state of preservation.

*Price:* $250

C. & S. THOMPSON, LONDON, 1785

*Number 5228.* Medium high model. Light brown varnish. Top, fine grain spruce; back, flamed maple. Good state of preservation.

*Price:* $250

JOANN PAUL SCHORN, SALZBURG, 1716

*Number 5262.* Medium high model. Brown varnish. Top, straight grain spruce; back, plain maple. Good state of preservation.

*Price: $250*

J. BOQUAY, PARIS, 1715

*Number 4540.* Medium high model. Brown varnish. Back, plain maple; top, wide grain spruce. Fine state of preservation.
*Price:* $250

ALDRIC, PARIS, 1807

*Number 5014.* Guarnerius model. Orange brown varnish. Top, fine, straight grain spruce; back, curly maple.
*Price:* $250

JOSEPH HILL, HAYMARKET, LONDON, 1765

*Number 5359.* Medium high model. Light brown varnish. Top, straight grain spruce; back, two pieces flamed maple. Good state of preservation. Brilliant tone.
*Price:* $250

JOSEPHUS ANTONIUS LASKE, FECIT PRAGUE, 1798

*Number 5374.* Flat model. Brown red varnish. Top, straight grain spruce; back, two pieces flamed maple. Good state of preservation. Handsome appearance.
*Price:* $250

MATHIAS HORNSTAINER, MITTENWALD, 1780-90

*Number 5358.* A good example of the work of this well known maker. The model is of the flat type, the varnish of a dark red brown. The top is of wide grain spruce, and the back is in one piece of slightly flamed maple. It is in a good state of preservation, and possesses a tone of fine quality and good carrying power.
*Price:* $250

ROBERT THOMPSON, LONDON, 1745-50

*Number 5215.* Flat model. Light brown varnish. Top, medium grain spruce; back, flamed maple.
*Price:* $235

ITALIAN WORK, ABOUT 1800

*Number 5068.* Long, high model. Light brown varnish. Top, wide grain spruce; back, maple cut with grain. Well preserved.
*Price:* $225

JOH. TENTZEL, MITTENWALD, 1760-70

*Number 5356.* Medium high model, brown varnish. Top, fine grain spruce; back, flamed maple. Good state of preservation.
*Price:* $225

ENGLISH WORK—PROBABLY RICHARD DUKE (THE SON) 1770-80

*Number 5377.* Flat type. Brown varnish. Top, fine grain spruce; back, flamed maple.
*Price:* $225

CROWTHER—OLD ENGLISH, 1800

*Number 5372.* Flat model. Red brown varnish. Top, wide grain spruce; back, two pieces curly maple
*Price:* $225

OLD ENGLISH, 1775

*Number 5230.* Amati model. Light brown varnish. Top, wide grain spruce; back, flamed maple. First class preservation.
*Price:* $200

OLD ENGLISH, 1775-85

*Number 5231.* Flat model. Brown varnish. Top, fine grain spruce; back, flamed maple. Fine state of preservation.
*Price:* $200

JOSEPH HORNSTAINER, MITTENWALD, 1740

*Number 5271.* Good model. Brown varnish. Top, fine grain spruce; back, one piece. Well preserved, brilliant tone.

*Price:* $200

JACOB FENDT, LONDON, 1816

*Number 5343.* Flat model. Brown varnish. Top, wide grain spruce; back, two pieces of flamed maple, with purfling inlay down centre. Well preserved. Good tone.

*Price:* $200

J. THOW, DUNDEE, 1800-10

*Number 5355.* Guarnerius model. Light brown varnish. Top, straight grain spruce; back, flamed maple. Strong, perfect condition. Brilliant tone.

*Price:* $200

TIRIOT, PARIS, 1780-90

*Number 5367.* Flat type. Orange brown varnish. Top, fine grain spruce; back, one piece flamed maple. Good state of preservation.

*Price:* $200

MICHAEL BADER, MITTENWALD, 1770-80

*Number 5375.* Long type. Dark red brown varnish. Top, straight grain spruce; back, plain maple.

*Price:* $200

MICHAEL ANDREAS PARTL, VIENNA, 1740

*Number 5381.* Flat model. Dark brown varnish. Top, straight grain spruce; back, plain maple. Good state of preservation. Large tone.

*Price:* $200

MATHIAS NEUNER, MITTENWALD, 1750

*Number 3755.* Medium high model. Orange red color. Good condition. Excellent tone.
*Price:* $200

MATTHIAS IGNATIUS BRANDSTAETLER, 1802

*Number 5368.* Medium high type. Brown varnish. Top, fine grain spruce; back, two pieces curly maple. Good state of preservation.
*Price:* $200

JOSEPH ANTON LASKE, PRAGUE, 1760

*Number 5064.* Flat model. Brown varnish. Top, fine grain spruce; back, plain maple. Well preserved.
*Price:* $200

MATTHEW FURBER, LONDON, 1801

*Number 5369.* Flat model. Yellow varnish. Top, medium grain spruce; back, curly maple. Good condition.
*Price:* $185

JOSEPH FISHER, RATISBONA, 18—

*Number 5239.* Flat model. Red brown varnish. Top, straight grain spruce; back, flamed maple.
*Price:* $175

PERRY & WILKINSON, DUBLIN, 1808

*Number 5277.* Medium high model. Top, straight grain spruce; back, flamed maple. Good condition. Splendid tone.
*Price:* $175

JOANNES GEORGIUS LEEB, PERONNE, 1785

*Number 5290.* Flat model. Brown red varnish. Top, fine grain spruce; back, plain maple. Sides match back. Good state of preservation.
*Price:* $175

OLD ENGLISH, 1790-1800

*Number 5363.* Medium high type. Red varnish. Top, wide grain spruce; back, two pieces plain maple. Good condition and tone.
*Price:* $175

JACOB FENDT, LONDON, 1795

*Number 5081.* Guarnerius model, broad, flat type. Orange varnish. Top, wide grain spruce; back, flamed maple.
*Price:* $165

LUIGI FABRI, VENICE, 1877

*Number 5310.* Guarnerius model. Orange red oil varnish. Top, straight grain spruce; back, flamed maple. Good state of preservation.
*Price:* $150

ROZE, RUE STE. CATHERINE D'ORLEANS, MIRECOURT, 1758

*Number 5354.* Flat model. Reddish varnish. Top, wide grain spruce; back, flamed maple. Strong tone.
*Price:* $150

JOHANN ADAM SCHOENFELDER, NEUKIRCHEN, 1727

*Number 5373.* Flat model. Red varnish. Top, straight grain spruce; back, curly maple.
*Price:* $150

OLD ENGLISH WORK, 1780-90

*Number 5361.* Medium high pattern. Reddish varnish. Top, fine grain spruce; back, plain maple.
*Price:* $145

JOHANN SCHORN, SALZBURG, 1780

*Number 5348.* Medium high model. Dark brown varnish. Top, wide grain spruce; back, one piece plain maple. Good condition.
*Price:* $135

TYROLEAN WORK, 1800-10

*Number 5350.* Flat model. Dark brown varnish. Top, straight grain spruce; back, one piece curly maple. Good condition.
*Price:* $135

OLD ENGLISH WORK, 1800

*Number 5357.* Flat model. Red varnish. Top, wide grain spruce; back, curly maple. Good state of preservation.
*Price:* $135

GERMAN WORK, 1780-90

*Number 5385.* Small type. Brown varnish. Top, even grain spruce; back, flamed maple. Good condition.
*Price:* $135

JOHANN GEORGE LIPPOLD, NEUKIRCHEN BEI ADORF, 1805

*Number 5206.* Flat model. Red varnish. Top, fine grain spruce; back, plain maple. Well preserved.
*Price:* $125

CHARLES AND SAMUEL THOMPSON, LONDON

*Number 5349.* Medium high model. Dark brown varnish. Top, straight grain spruce; back, curly maple.
*Price:* $125

Interior of back of Henry IV Amati Violin, number 4913,
showing Latin inscription

NOTE- In order to make the above inscription readable it was necessary to retouch the negative and insert some letters which were so dim that the camera did not reproduce them.

PLATE VII

THOMAS SMITH, LONDON, 1760-70

*Number 5376.* Flat model. Brown varnish. Top, fine grain spruce; back, flamed maple. Good state of preservation.
*Price:* $125

GERMAN WORK, 1780-90

*Number 5018.* Flat m odel. Brown varnish. Top, straight grain spruce; back, plain maple. Good condition and tone.
*Price:* $100

OLD GERMAN WORK, 1820-30

*Number 5275.* Flat model. Brown varnish. Top, straight grain spruce; back, flamed maple.
*Price:* $100

JOANN BLASIUS WEIGERT, LINZ, 1739

*Number 5281.* Medium high model. Brown varnish. Top, fine grain spruce; back, flamed maple.
*Price:* $100

GERMAN WORK, 1830-40

*Number 5304.* Flat model. Red brown varnish. Top, straight grain spruce; back, plain maple. Good condition.
*Price:* $100

FRENCH WORK, 1800-10

*Number 5307.* Flat model. Brown varnish. Top, straight grain spruce; back, slightly flamed maple. Good condition.
*Price:* $100

OLD FRENCH, 1790-1800

*Number 5353.* Large Guarnerius model. Top, straight grain spruce; back, one piece curly maple. Fine state of preservation.
*Price:* $100

SIMON VOIGT, NEUKIRCHEN, 1790-1800

*Number 5370.* Broad, flat model. Dark red brown varnish. Top, fine grain spruce; back, plain maple.

*Price:* $100

GERMAN WORK, 1760

*Number 5383.* Flat model. Dark brown varnish. Top, straight grain spruce; back, flamed maple. Good condition.

*Price:* $100

GERMAN WORK, 1790-1800

*Number 5386.* Small type. Red brown varnish. Top, fine grain spruce; back, plain maple.

*Price:* $100

DAVID CHRISTIAN HAVEMANN, KLINGENTHAL, 1812

*Number 5345.* Flat model. Red brown varnish. Top, straight grain spruce; back, flamed maple. Good condition.

*Price:* $95

OLD GERMAN WORK, 1780-90

*Number 5331.* Flat model. Brown varnish. Top, wide grain spruce; back, one piece plain maple.

*Price:* $75

HOPF

*Number 5337.* Flat model. Light brown varnish. Top, fine grain spruce; back, one piece flamed maple. Good condition.

*Price:* $75

SAXON WORK, 1740-50

*Number 4899.* Flat model. Yellow varnish. Back, plain maple. Well preserved.

*Price:* $65

GERMAN WORK, 1850-60

*Number 5313.* Hopf model. Brown varnish. Top, straight grain spruce; back, flamed maple. Good condition.

*Price:* $65

SAXON WORK, 1790-1800

*Number 5366.* Flat model. Brown varnish. Good condition.

*Price:* $65

GERMAN WORK, 1780-90

*Number 5129.* Small model. Light brown varnish. Good condition.

*Price:* $60

SAXON WORK, 1850-60

*Number 5285.* Flat model. Brown varnish. Top, wide grain spruce; back, flamed maple. Good condition.

*Price:* $60

OLD SAXON

*Number 5364.* Flat model. Orange yellow varnish.

*Price:* $60

AMERICAN WORK, 1840–50

*Number 5126.* Flat model. Brown varnish. Good condition.

*Price:* $40

## SMALL SIZE VIOLINS

*Any violin under full size sold by us can be exchanged at any time toward a full-size instrument and the full price will be allowed.

RUDOLPH HASS CHURL, MUNICH, 1697

**Number 5261.* Three-quarters size. Small, flat model. Light brown varnish. Top, fine grain spruce; back, curly maple. Well preserved.

*Price:* $135

GERMAN WORK, 1780-90

**Number 4903.* Three-quarters size. Medium high model. Brown varnish. Back, flamed maple; top, straight grain spruce. Good condition.

*Price:* $75

ITALIAN WORK, 1810-20

**Number 5336.* Three-quarters size. Medium high model. Red orange varnish. Top, straight grain spruce; back, plain maple. Good condition.

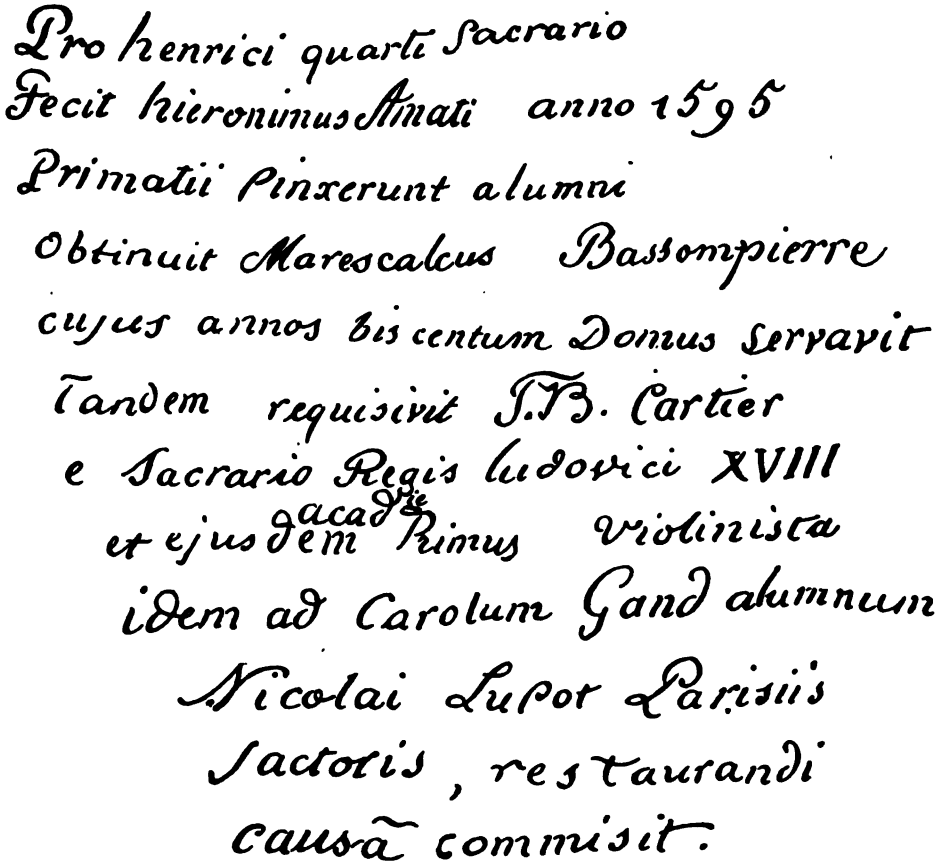
*Price:* $75

GERMAN WORK, MITTENWALD, 1780-90

**Number 5258.* Three-quarters size. Flat model. Red brown varnish. Top, straight, even grain spruce; back, plain maple. Well preserved.

*Price:* $50

LATIN INSCRIPTION INSIDE BACK OF HENRY IV AMATI VIOLIN, NUMBER 4913, IN LYON & HEALY'S COLLECTION, WITH TRANSLATION




Pro henrici quarti Sacrario Fecit hieronimus Amati anno 1595
Made for the chapel of Henry the Fourth by Hieronimus Amati in the year 1595

Primatii Pinxerunt alumni
Decorated by his most distinguished pupils

Obtinuit Marescalcus Bassompierre cujus annos bis centum Domus servavit
Acquired by Marshal Bassompierre, in whose family it was kept for two hundred years

Tandem requisivit J. B. Cartier e Sacrario Regis ludovici XVIII et ejusdem Acad-ie Primus Violinista
Eventually it was obtained by J. B. Cartier from the chapel of Louis XVIII, of whose Academie he was the principal violinist

idem ad Carolum Gand alumnum Nicolai LuPot Parisiis factoris, restaurandi causã commisit
The same delivered it to Charles (Francois) Gand the pupil of Nicolas Lupot the (violin) maker at Paris, for the purpose of repair

PLATE VIII

# RARE *Old* VIOLAS

ANTONIUS AND HIERONIMUS AMATI, CREMONA, 1619

*Number 5399.* This magnificent specimen was brought to England toward the end of the 18th century by Giordini, a celebrated Italian musician, who sold it to Lord Aylesford, an enthusiastic amateur and collector. It was purchased by Hill, the elder, from Lord Aylesford's grandson. Our connoisseur secured the instrument for our collection several years ago, and at that time we disposed of it to complete a quartet of fine instruments in the possession of an American amateur. At his death the viola again came into our possession.

The model is very beautifully developed and of graceful outline. The wood throughout is of the choicest selection. The back is of two pieces of handsome curly maple. The top of spruce of fine grain. The varnish is of a dark amber color. The instrument is in a splendid state of preservation, and possesses a large tone of very sympathetic quality. An ideal quartet instrument.

*Price:* $3,000

GASPARO DA SALO, BRESCIA, ABOUT 1550

*Number 5175.* One of the most interesting instruments which has ever come into our hands. It was originally purchased in Italy by our collector, Mr. Freeman, about 1900. At that time it was in its old Italian brass studded case, with hand forged lock and handle.

It has very recently come again into our possession.

It is a viola with ideal tone for quartet work and is not too large in size for the average player.

Dark brown varnish, ornamented back and top. It is in splendid playing order.

*Price:* $1,600

DANIEL ACHALEUS STADELMANN, VIENNA, 1730

*Number 5402.* Medium model. Orange red varnish. The top is of medium grain spruce and the back of rather plain maple. Splendid state of preservation. Excellent tone.
*Price:* $325

AEGEDIUS KLOTZ, MITTENWALD, 1807

*Number 5241.* Flat model. Brown varnish. Top, fine grain spruce; back, plain maple. Fine condition.
*Price:* $275

OLD GERMAN, 1840-50

*Number 5403.* Medium high model. Dark brown varnish. Top, of even grain spruce, and back of curly maple.
*Price:* $100

OLD FRENCH, MADE ABOUT 1730-40

*Number 5404.* Medium high model. Dark brown varnish. Fine condition.
*Price:* $100

CABASSE, MIRECOURT, 1800

*Number 3613.* Flat model. Orange varnish. Good condition and tone.
*Price:* $95

SPLENDID OLD TYROLEAN WORK

*Number 4845.* Broad Amati pattern. Choice wood. Dark brown varnish. Good condition. Large tone.
*Price:* $85

GERMAN WORK, 1800-10

*Number 4382.* Stradivarius model. Yellow brown varnish. Good condition.
*Price:* $75

# VIOLONCELLOS

CARLO BERGONZI, CREMONA, ABOUT 1733

*Number 5152.* The violoncellos of Carlo Bergonzi, in the opinion of concert 'cellists and experts, rank second only to those of the famous master, Antonius Stradivarius. Their large volume and richness of tone makes them peculiarly desirable for the modern concert stage.

The pattern of this instrument is broad and flat, of medium large size and full string length. It is covered with orange red varnish of the richest description. The back and sides are of handsome curly maple. The scroll, sound holes and edges are especially artistic. The tone is very large and brilliant. It is a splendid concert instrument.

*Price:* $4,000

GIOFREDA CAPPA, SALUZZO, 1696

*Number 4925.* Cappa was one of the greatest cello makers of Italy. He was a pupil of Nicolas Amati, working in the shop during his apprenticeship with Antonius Stradivarius and other famous pupils. This cello is a first class representative specimen of his work. It is in excellent state of preservation, being sound and healthy in all its original varnish and parts. It possesses a tone of rare loveliness, as well as power.

It is an ideal solo instrument for an artist. The back is formed by two pieces of maple, having a slight figure joined in the center. The sides are of the same material. The scroll is in Cappa's finest style. The top is of spruce, of the choicest selection. It formerly was the property of a very celebrated artist, Boris Hambourg, who used it in his concert tours for years.

*Price:* $3,500

CARLO ANTONIO TESTORE, MILANO, 1739

*Number 4184.* Violoncellos by old masters, which can be termed perfectly preserved, are exceedingly rare. Violoncellos are subjected to far greater dangers than violins. As they are usually carried in bags there is always the likelihood of a break in either the top, back, or sides, from accidents while the instruments are carried.

This Violoncello is a fine specimen of the work of its maker—we have never seen a finer one—and is in an exceptional state of preservation. It has all its original wood, has no cracks in the top, with the exception of a small check at one of the F holes, and no cracks in the back or sides. It is a very handsome instrument, the varnish being of rich dark orange color. It possesses a grand mellow tone of great carrying power and makes an ideal instrument for concert work, quartet or home playing.

*Price:* $2,500

CARLO FERDINANDO LANDOLPHUS, MILANO, 1760

*Number 4680.* Carlo Landolphus was one of the three or four very celebrated Milanese makers. He used good wood, excellent varnish, finished his instruments with care, and they are today among old celebrated Italian instruments.

This cello is built on broad Stradivarius lines, flat model with low arching, and is in an exceptionally fine state of preservation. It has ample wood in both back and top, and is covered with an exceptionally fine quality of lustrous light orange red varnish.

*Price:* $2,000

JEAN BAPTISTE VUILLAUME, PARIS, 1869

*Number 4185.* This notable example of Vuillaume's work formerly belonged to a quartet of instruments which he made to the order of a Cincinnati gentleman, and which was kept intact for many years. This cello is a striking example of French artistry. It belongs to Vuillaume's best working period, when he was producing those won-

derful instruments which have been the marvel and envy of modern makers. It is built on broad Stradivarius lines, and is covered with exceptionally lustrous rich orange red varnish. The wood in the back, sides, and front is very handsome. It possesses a tone of tremendous power and resiliency.
*Price:* $1,600

FRANCESCO RUGGERI, CREMONA, 1700

*Number 4296.* This instrument is built on broad lines. The wood selection, especially in the top, is very fine. The back is of maple cut on the slab, such as Ruggeri was wont to use. It possesses a tone that is notable for its richness of quality. The varnish is of a rich ruby red color. The instrument is strong and healthy in wood.
*Price:* $1,200

GIOVANNNI BAPTISTA GRANCINO, MILANO, 1686

*Number 4707.* This is the work of one of the great Italian masters. Its tone is of great richness, it is deep in color, very soft and flexible, and unusually effective. The varnish is dark red in color. The wood, although plain in figure, is of exceptional acoustic quality. It has a very antique appearance, characteristic of the period and place in which it was made. It is a splendid concert instrument.
*Price:* $1,200

CLAUDE PIERRAY, PARIS, ABOUT 1720

*Number 4703.* In France the instruments of Claude Pierray and Jacques Boquay, who are the two most prominent members of the French School, rank with the best of the second and third class Italian makers. This is because their work is known there and is not well known to the American public. However, year by year such names as these and those of Castagneri, Guersan, and others, are

becoming familiar to American buyers. Good examples of their work are recognized now as being far superior to ordinary Italian instruments.

With the exception of the scroll, this is a fine example of Claude Pierray's work. The model is large and broad; it is in an excellent state of preservation and the materials used throughout are of very fine quality. It has a large, resonant tone.

*Price:* $1,200

GIUSEPPE GAGLIANO, NAPLES, 1785

*Number 4716.* Broad Stradivarius pattern, handsome wood throughout, deep orange red varnish. This instrument is in a very fine state of preservation, has no cracks in the top, which is noteworthy. The varnish is of a dark reddish brown color. It possesses a very powerful robust tone. Excellent orchestra and all around business instrument.

*Price:* $900

ANDREAS CASTAGNERI, PARIGGI, 1779

*Number 4959.* Andreas Castagneri was one of the great French makers of his time. His cellos rank especially high in the estimation of connoisseurs. This instrument has wood of beautiful character; a rich orange brown varnish, beautifully worn and shaded, and possesses a large, sonorous, clearcut tone of fine quality. It is in an excellent state of preservation.

*Price:* $600

LONGMAN & CO., LONDON

*Number 5000.* Made probably by Benajmin Banks, whose initials it bears. Middle part of the 18th century. Full size. Flat model. Rich brown varnish; splendid wood throughout; excellent condition.

This instrument has a large, brilliant full tone. It is an excellent solo, quartet, or home instrument.

*Price:* $500

JACINTO SANTAGUILLIANO, VENISE, 1790

*Number 3751.* Flat model. Brown varnish. Top, wide grain spruce; back, curly maple. Well preserved. Magnificent tone

*Price:* $500

ANDREAS POSTACCHINI, 1827

*Number 4849.* A splendid example of Italian work of this period. The model is flat; very graceful in outline. The wood is of the choicest selection, the back being of two pieces, joined at the center with a figure extending slightly upward toward the edges. The top is of fine, even, straight grain spruce. The varnish is of a rich, deep orange red color. It is in first class preservation, having no breaks. Strong in wood, and has a tone of rare richness.

*Price:* $400

JEAN CAROL KLOZ, MITTENWALD, 1747

*Number 4951.* Amati model. Brownish colored varnish. Straight, even grain spruce top. It is in an excellent state of preservation. Large, brilliant, sweet tone.

*Price:* $400

SAMUEL GILKES, 1815

*Number 5007.* Flat model. Plain maple back and sides; broad grain spruce top; fine varnish of a brownish color. Excellent condition. Large brilliant tone.

*Price:* $325

NICOLAS BERTRAND, PARIS, 1780-1790

*Number 4706.* Stradivarius model. Dark, brownish red varnish. Good large tone.

*Price:* $250

FRENCH WORK, 1800-10

*Number 5094.* Flat model. Dark brown varnish. Top, fine grain spruce; back, plain maple. Fine condition.

*Price:* $150

SAXON WORK, 1830-40

*Number 5190.* Flat model. Brown varnish. Top, straight grain spruce; back, flamed maple. Well preserved.

*Price:* $125

GOOD OLD ENGLISH MAKE, ABOUT 1800

*Number 4764.* Small model. Good work throughout. Excellent preservation. Orange color varnish.

*Price:* $125

# Double Basses

Italian Bass, 1780-90

*Number 3601.* Large, flat model. Red brown varnish.

*Price:* $200

Old German Work, 1780-90

*Number 3802.* Three-quarters size. Flat model. Good orchestra instrument.

*Price:* $175

Mittenwald Bass, 1800-10

*Number 4162.* Full size. Red brown varnish. Good condition.

*Price:* $175

Old Mittenwald, 1810-20

*Number 3587.* Three-fourths size. Flat back. Brown varnish. Good orchestra bass.

*Price:* $150

Old German Work, 1800-10

*Number 3999.* Flat back. Red brown varnish. Excellent bass for symphony orchestra. Good state of preservation.

*Price:* $150

Old German Work, 1760-70

*Number 5013.* Small three-quarters size. Flat model. Brown varnish. Good condition.

*Price:* $100

# THE VIOLIN BOW

THE VIOLIN BOW, as it is known today, did not begin to assume its present form until about the beginning of the 18th century. The bow as used by early violinists, Corelli, for example (born 1653, died 1713), was a clumsy affair, something like the modern double-bass bow. A few years later, during Tartini's time (born 1692, died 1770), it had developed to the extent of being made lighter and the first attempt had been made to give the stick a variety of tension by means of a screw.

The importance of the bow is not fully realized by most players, for it is safe to say that without the bow as developed by Francois Tourte, and as it is known today, the modern symphony orchestra would not have been developed.

The late Theodore Thomas, founder of the Chicago Symphony Orchestra and one of the greatest conductors this country has known, wrote us on October 19, 1903, in a letter about the Hawley Collection, as follows: "It was, in particular, Stradivarius who created a tone which appealed to musicians, and Francois Tourte, who invented a bow which made the *modern orchestra with all its shading and nuances—and a Beethoven—possible.* Without these instruments and the Tourte bow invented over a century later, the music of today *would have been developed on altogether different lines.*"

Francois Tourte was to the violin bow what Stradivarius and Joseph Guarnerius were to the violin, and even more, for he found the bow as Gaspar da Salo and Maggini found the violin, in an undeveloped state and by years of careful experiment finally brought

it to its present perfect shape. No more intimate relationship ever existed than that of violin and bow.

Francois Tourte was born in the year 1747, in Paris, and died in 1836. He worked at his bench, as did Stradivarius, almost to the last of his long and useful life. Aided by Viotti, who was also a student of violins and bows, as well as one of the greatest of violinists, and other prominent violinists of his time, Tourte developed a system of bow making which has never been equalled. He found the bow a short arched affair which had been handed down from the time of the rebec, viol, and other mediaeval instruments, lengthened it to its present proportion, invented the frog and screw, and marvelous to relate, invented a method of construction which has remained a secret ever since, for a Tourte bow draws a larger and more flexible tone than is possible with a bow of any other make.

Paris became the world center of violin bow making, a distinction which it retained up to a comparatively recent time. The bows of Francois Tourte have always commanded comparatively high prices, and in recent years, owing to their great scarcity, have rapidly risen in value until it is not uncommon that as much as $500 to $1,000 be paid for fine specimens.

The keenest competition was created in Paris by reason of a great number of makers who followed Tourte, all of them copying him with the endeavor to find his secret, yet notwithstanding the efforts of bow makers of England, Germany, Holland, and other countries, Tourte remains today supreme, as ever, for no one has as yet been able to match his skill. A good Tourte bow draws from a good violin a larger and richer tone than any other and it is this fact, together with their ease of playing that has made Tourte's reputation what it is.

The following bows are especially choice examples of their makers' work:

FRANCOIS TOURTE, PARIS

*Number 396.* Octagon stick. Chocolate color. Original frog. Silver mounted. An exceptional specimen of Tourte's work. Splendid playing qualities. A bow for an artist.
*Price:* $400

TOURTE AINE

*Number 334.* Octagonal stick, deep red color, full Tourte length, tortoise shell frog, gold trimmed, with gold trimmed button, gold tip. The finest bow by this maker that we have ever seen. Perfect condition.
*Price:* $285

FRANCOIS TOURTE, 1805

*Number 352.* Round chocolate stick. Original frog. Pearl slide full length of frog. Good specimen.
*Price:* $250

FRANCOIS LUPOT, PARIS

*Number 402.* Round stick. Gold mounted tortoise frog. Pearl eye, with gold circle. Ivory tip. Splendid playing qualities.
*Price:* $250

TOURTE AINE

*Number 315.* Very fine specimen, chocolate color, round stick, gold mounted frog, splendid playing qualities.
*Price:* $225

DOMINIQUE PECCATE

*Number 403.* Round stick. Beautiful head. Ebony frog. Gold mounting. Pearl eye and gold circle. Ivory tip.
*Price:* $185

DOMINIQUE PECCATE

*Number 400.* Round, dark stick. Gold mounted frog and button. Ivory tip. Pearl slide and button. Exceptional specimen.
*Price:* $175

J. B. VUILLAUME, PARIS

*Number 401.* Round stick. Dark chocolate color. Gold mounted frog. Gold mounted button, original wrapping. Gold tip. Very fine playing qualities.
*Price:* $175

TOURTE, AINE

*Number 360.* Octagon stick. Light chocolate color. Clover pattern inlaid frog. Original screw in frog. Splendid playing qualities. Broad tone.
*Price:* $135

LUPOT, PARIS

*Number 357.* Very heavy octagon stick. Chocolate color. Pearl shield inlaid on each side of frog. Unlined.
*Price:* $100

DOMINIQUE PECCATE

*Number 358.* Octagon, chocolate color stick. Original frog. Excellent playing stick.
*Price:* $85

F. N. VOIRIN, PARIS

*Number 362.* Reddish brown color. Round stick. Ebony frog. Silver mounted. Medium weight, strong and flexible.
*Price:* $85

DOMINIQUE PECCATE

*Number 346.* Dark chocolate stick. Round. Original silver trimmings.
*Price:* $75

PARIS WORK

*Number 296.* Round stick, chocolate color, fine playing qualities.
*Price:* $75

DODD, LONDON

*Number 322.* Round stick, chocolate color, stick lengthened at button.
*Price:* $75

HENRY, PARIS, 1868

*Number 361.* Round chocolate stick. Silver trimmed.
*Price:* $75

FRANCOIS LUPOT

*Number 383.* Round stick. Medium color. Original frog, with large shield of pearl on either side.
*Price:* $65

LUPOT, PARIS

*Number 397.* Round chocolate stick. Original mountings.
*Price:* $65

J. B. VUILLAUME, PARIS

*Number 399.* Round, light colored chocolate color stick. Original frog.
*Price:* $65

VUILLAUME, PARIS

*Number 384.* Round, chocolate color stick.
*Price:* $60

DOMINIQUE PECCATE

*Number 398.* Round stick. Chocolate color. Silver trimmed frog.
*Price:* $60

J. B. VUILLAUME, PARIS
*Number 292.* Round stick, chocolate color.
*Price:* $60

DOMINIQUE PECCATE
*Number 293.* Round stick, dark color, fine playing stick.
*Price:* $60

TOURTE COPY
*Number 323.* Fine old copy of Tourte. Round stick. Splendid playing bow.
*Price:* $60

L. BAUSCH
*Number 350.* Round chocolate stick. Original mountings.
*Price:* $60

LUPOT, PARIS, 1812
*Number 354.* Round, light chocolate stick. Original frog. Pearl slide full length of frog. Silver ferrule on end of stick.
*Price:* $60

ADAM
*Number 370.* Round stick. Dark color. Silver mountings.
*Price:* $60

BAUSCH, LEIPZIG
*Number 232.* Round stick. Chocolate color. Original mountings. Good playing bow.
*Price:* $50

ADAM, PARIS
*Number 379.* Light chocolate color. Round stick, silver mounted. Frog unlined.
*Price:* $50

OLD FRENCH

*Number 304.* Silver mounted.

*Price:* $50

SUESS

*Number 309.* Round chocolate stick, silver mounted frog.

*Price:* $50

BAUSCH, LEIPZIG

*Number 319.* Brown stick, dark color, with original frog and mountings.

*Price:* $50

MAIRE, PARIS

*Number 207.* Round, chocolate colored stick. Good playing bow.

*Price:* $45

JAMES TUBBS, LONDON

*Number 320.* Fine specimen, silver trimmings, good condition.

*Price:* $45

J. B. VUILLAUME

*Number 330.* Original mountings.

*Price:* $45

SIMON, PARIS

*Number 332.* Brown stick, chocolate color, original mountings.

*Price:* $45

J. B. VUILLAUME, PARIS

*Number 376.* Round chocolate stick. Original mountings.

*Price:* $45

OLD FRENCH
*Number 276.* Round stick. Dark chocolate color.
*Price:* $40

DODD, LONDON
*Number 295.* Round stick, chocolate color.
*Price:* $40

OLD FRENCH
*Number 310.* Fine old French stick, black chocolate color, silver trimmings.
*Price:* $40

OLD FRENCH
*Number 349.* Round chocolate stick. Original mountings.
*Price:* $40

SIMON, PARIS
*Number 355.* Round chocolate stick. Original frog.
*Price:* $40

TOURTE COPY
*Number 313.* Dark chocolate color.
*Price:* $35

OLD FRENCH
*Number 380.* Round stick. Medium color. Old modern frog.
*Price:* $30

HENRI, PARIS WORK
*Number 298.* Octagonal stick, ebony frog, pearl inlaid button.
*Price:* $30

OLD ENGLISH STICK
*Number 299.* Ivory frog, good playing qualities.
*Price:* $30

## VIOLA BOWS

DOMINIQUE PECCATE PARIS

*Number 365.* Round stick, dark chocolate color. Ebony frog, silver mounted.

*Price:* $50

MAIRE, PARIS

*Number 208.* Viola bow. Round, chocolate colored stick. Rather heavy

*Price:* $40

## VIOLONCELLO BOWS

F. N. VOIRIN, PARIS

*Number 342.* Octagon stick. Chocolate color. Ebony frog. Silver trimmed, medium heavy weight, fine balance and tone.

*Price:* $100

D. PECCATE

*Number 359.* Dark chocolate color stick. Original frog. Silver mounted. Light in weight. Very strong. Draws large, round tone.

*Price:* $85

DODD, LONDON

*Number 338.* Octagon stick. Dark chocolate color. Fine, strong stick.

*Price:* $75

J. DODD, LONDON

*Number 345.* Round stick. Medium red color. Good playing quality.

*Price:* $75

F. N. VOIRIN

*Number 274.* Round stick, chocolate color, original mountings. Fine specimen.

*Price:* $75

JAMES TUBBS, LONDON

*Number 373.* Round stick. Chocolate color. Original frog. Silver tip. Very fine, strong and flexible.

*Price:* $75

PECCATE, PARIS

*Number 339.* Round stick. Ebony frog. Silver mounted. Pearl dot in silver circle.

*Price:* $65

HENRY, PARIS

*Number 344.* Octagon stick. Very fine quality. Chocolate color.

*Price:* $65

LUPOT, PARIS, 1809

*Number 356.* Light, octagon, chocolate color stick. Original frog.

*Price:* $65

F. N. VOIRIN, PARIS

*Number 378.* Light chocolate color. Round stick. Silver mountings.

*Price:* $65

D. PECCATE, PARIS

*Number 363.* Light chocolate stick. Original mountings.

*Price:* $55

D. PECCATE, PARIS

*Number 364.* Round stick. Light chocolate color. Silver mountings. Original frog.

*Price:* $55

GERMAN WORK

*Number 368.* Copy of Tourte. Round stick. Silver mounted. Pearl inlaid button. Very strong stick.

*Price:* $40

A. VIGNERON, PARIS

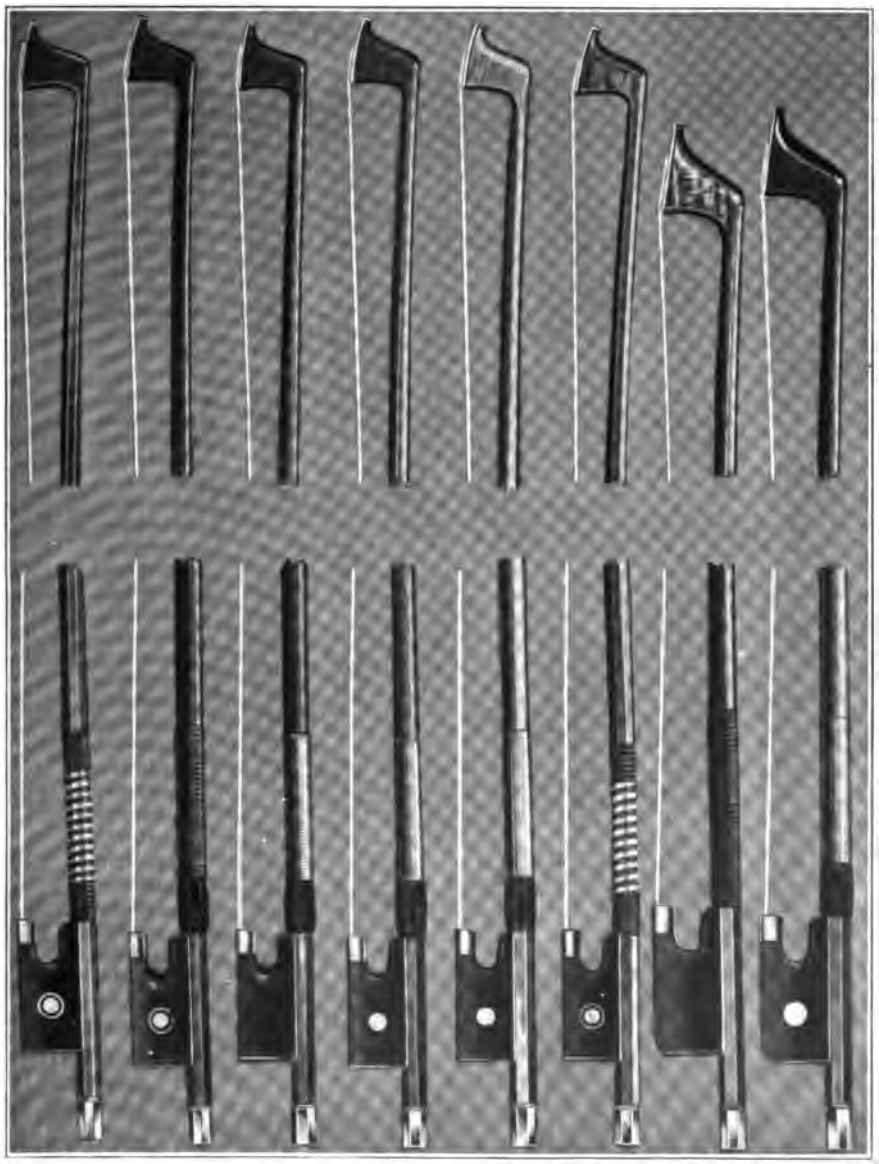
*Number 341.* Octagon stick. Medium color. Ebony frog. Silver mountings. Fine playing stick.

*Price:* $35

OLD FRENCH

*Number 343.* Vuillaume style. Round stick. German silver trimmed.

*Price:* $30



G1447 G1438 G1436 G1434 G1432 G2664 G1390 G1387

PLATE IX

# ARTISTIC VIOLIN, VIOLA AND VIOLONCELLO BOWS

MADE BY W. E. HILL & SONS, LONDON

WE take pleasure in announcing that we have been appointed by Messrs. Wm. E. Hill & Sons, of London, their accredited agents for their own make of violins and bows.

As violin bow makers, Messrs. Hill & Sons are recognized as absolutely preeminent. Among the great artists of the day the artistic quality of these bows is fully recognized, and more of them are in use in the hands of celebrated players than of any other make. The preeminence of the bows of Messrs. Hill & Sons is due to several important conditions which exist with them. One of the principal of these is the fact that they started in to manufacture the best bows that could possibly be made, regardless of cost. To them the finest examples of Francois Tourte's bows were always available as models. Another very important feature is the possession by them of a large and aged stock of the choicest Pernambuco procurable. Pernambuco suitable for violin bows is a very difficult wood to procure; thorough seasoning is an absolute requisite and the wood of which these bows are made is seasoned ten years, by natural processes, before use. These conditions, combined with exceptional skill in the matter of workmanship, result in the production of the finest line of bows which have come from any maker since Francois Tourte.

It is a well known fact that two articles radically different in quality cannot be made in the same shop side by side. Every detail

receives minutest attention. The screws, often considered matters of small importance, are especially made from case hardened steel and are very durable.

The following bows are all made in the shops of Messrs. Hill & Sons, near London, and differ in price according to the quality of materials, workmanship and the style of frogs used. The cheapest bows of the line, though plain in design, possess exceptional playing qualities.

## HILL'S VIOLIN BOWS

For illustrations, see Plate IX.

*Number G1448.* Same description and illustration as No. G1447, but mounted with ebony frog trimmed in solid gold, and with gold tip.
*Price:* $100

*Number G1447.* Pernambuco, very finest quality. Octagonal stick. Frog of tortoise-shell. Sterling silver trimmed. Pearl slide and pearl dot in sides, set in inlaid silver circle. Sterling silver screw tip with casehardened screw. Whalebone thumb grip and wrapping. Sterling silver tip plate. Only most carefully selected Pernambuco goes into these sticks. This means that only one out of hundreds of Pernambuco sticks is suitable. These bows are counterparts of the best work of Francois Tourte. They have the greatest possible tone producing power and are the very best that modern skill and ingenuity can produce.
*Price:* $75

*Number G1444.* Pernambuco, finest quality. Round stick. Medium shade. Ebony frog. Pearl dot in side of frog, set in silver circle. Pearl slide. Octagonal shaped silver button. Case-hardened screw. Silver head plate and tip. Whalebone thumb grip and wrap-

ping. This bow is representative of the most artistic modern workmanship and possesses large tone drawing power. It is a bow intended for an artist's use.

*Price:* $40

*Number G1445.* Same description as No. G1444, but octagonal stick.

*Price:* $40

*Number G1438.* Pernambuco, exceptionally fine quality. Exquisite workmanship. Dark chestnut color. Ebony frog. Silver mounted. Pearl dot in side, set in silver circle. Pearl slide. Octagonal shaped silver button with pearl dot set in ebony ring. Case hardened screw and eye. Silver tip plate. Leather thumb piece and grip. This is a bow for artists' use.

*Price:* $35

*Number G1436.* Pernambuco, extra fine quality. Round stick. Dark chestnut color. Ebony frog, Dodd model. Pearl slide. Silver trimmed. Octagonal shaped silver screw button with pearl dot set in ebony ring. Case-hardened screw and eye. Silver tip plate. Magnificent playing stick, beautifully balanced, and one which draws a large tone.

*Price:* $30

### HILL'S VIOLA BOWS

*Number G2664.* Pernambuco. Extra fine quality; round stick; medium shade; ebony frog, sterling silver trimmed; pearl slide and pearl dot in side, surrounded by inlaid silver circle; sterling silver screw button with case hardened screw. (For illustration see Plate IX.)

*Price:* $35

*Number G2662.* Pernambuco, fine quality; round stick; medium shade; ebony frog, Dodd model, silver trimmed and silver lined;

pearl slide; octagonal shaped silver screw button with pearl dot in end surrounded by ebony ring; case hardened screw; whalebone wrapping; German silver bow tip; magnificent playing bow.
*Price:* $25

*Number G2660.* Pernambuco, round stick, dark chestnut color, ebony frog, German silver mounted; pearl slide with pearl dot in side, octagonal shaped screw button with pearl dot surrounded by ebony ring.
*Price:* $12.50

## HILL'S VIOLONCELLO BOWS

*Number G1392.* Pernambuco, very choicest quality; round stick; medium dark color; ebony frog, sterling silver trimmed; pearl slide and pearl dot in side surrounded by inlaid silver ring; octagonal shaped button of sterling silver; case hardened screw; sterling silver plate and bow tip.
*Price:* $45

*Number G1390.* "Lyon & Healy Special." Made for us by one of the world's foremost bow makers. The wood is Pernambuco, of the finest selection, straight in grain and thoroughly seasoned. The frog is of the best ebony, artistically formed and trimmed with pure silver. We recommend this bow to the most critical and exacting player. (For illustration see Plate IX)
*Price:* $35

*Number G1389.* Pernambuco, extra fine quality; medium reddish color; ebony frog; silver ferrule and lining; pearl slide; octagonal shaped silver button with pearl dot set in end, surrounded by ebony ring; leather thumb grip; silver tip. Bow of splendid playing qualities.
*Price:* $25

# VIOLIN AND VIOLONCELLO REPAIRING

THE restoration of fine old violins is one of the very fine arts. Many can make good new violins, but few have the necessary experience for the proper repair of valuable old instruments.

This is a branch by itself, separate and distinct. It is safe to say that more valuable Cremonas have been butchered and ruined by unskilful treatment at the hands of so-called repairers than by any other agency, including loss by fire and accident.

We maintain a corps of repairers than which there is none superior in Paris, Berlin or London. It is to the hands of such artists only that we can entrust our own valuable instruments, not to speak of those sent us by our clients.

We have for many years been very extensive buyers of old violins. These are purchased, for the most part, in an unrepaired condition, and require complete rebuilding before being offered for sale. This applies to the finest old masterpieces of Cremona, worth in the thousands, as well as to those of old Saxony, which would be sold for fifty dollars.

The most valuable specimens in America have passed through our shop. The list includes some of the most celebrated violins in existence. This has given us an experience which has its effect on the work we do, and we can truthfully say, without boasting, that nowhere else in America can similar results be obtained.

We furnish free estimates of the cost of repairing violins sent in for that purpose. Those which are found not worth the expense are returned, or a letter setting forth the condition is sent to the owner.

There are many good old instruments lying idle in garrets and closets, which, in their present condition, are worth very little, because they cannot be played. For the lack of proper regulation they are, for all practical purposes, worthless. With properly adjusted bar, blocks, linings, neck, fingerboard, strings, etc., they immediately have a musical and commercial value often away beyond the idea of their owners. They then become valuable to a violinist who "knows." They then have power, evenness and brilliancy, and they respond to the bow readily and satisfactorily. The violin which previously was an inanimate object has become, through the skill of the repairer, possessed of life and song—a joy to those who know how to bring forth its manifold possibilities.

Violins which have been broken in accidents, sometimes literally reduced almost to splinters, often are restorable. If not too far gone, they may be so repaired as to retain their tone. It often happens that they are better than ever, which, however, is not due to the fact of their having been broken to splinters, but to the skill of the repairer who is able to produce such results. Obviously, if he had had the same violin to adjust before it was broken, it would have turned out very much better still.

## ESTIMATING COST OF REPAIRING

If a violin be a very old one, and has never been artistically repaired, it will probably require a complete going-over. This, as a rule, includes the following: A new neck grafted in the old head, regraduation of top and back, new bass-bar, new linings, blocks,

regluing of all cracks, fingerboard, bridge, tailpiece, strings, etc. Often corners and edges have to be replaced, sound-holes rebuilt and varnish retouched; so that the expense may be anywhere from $25.00 to $75.00—depending on the character and value of the instrument, and time required; for, obviously, the care and responsibility of restoring a fine Cremona is far greater than where an ordinarily good old violin is concerned.

The better the violin, the better must be the adjustment to get commensurate results.

### COST OF REPAIRING

Where only a new bar and minor adjustments are necessary, the expense entailed for repairs and adjustment is from $15 up. If the first bar is not satisfactory in its results, we put in another at our own expense until it is right. Obviously there is a great difference in bass-bars. You may pay someone $5 to put in your violin a bar which does it no good whatever, but instead much harm. It is not a question of the bar being *new*, but of its being *right*.

### ALL OUR WORK IS FULLY GUARANTRRD

This also applies to the tone of old Italian violins which have been sold through this department in the past five years, which, if they have become deficient in tone, indicating that their bars are too light or otherwise faulty, will be repaired free of charge for the bar, post, etc.; charges being made only for such other adjustments as may be found necessary.

Estimates for general repairs of old violins are furnished after an examination of the instruments. The cost varies according to the work necessary and the quality of the violin.

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